REPORT RESUMES

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APPROACHES TO LITERATURE, A CURRICULUM FOR HONOR STUDENTS.
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THIS LITERATURE GUIDE FOR TEACHING HONORS STUDENTS IN JUNIOR HIGH SCHOOL IS BASED ON THE PREMISE THAT GIFTED STUDENTS ARE DIFFERENT IN KIND AS WELL AS DEGREE FROM AVERAGE STUDENTS AND THAT AN HONORS CURRICULUM SHOULD BE ORGANIZED AROUND THEIR SPECIAL NEEDS. A DISCUSSION OF THE PSYCHOLOGY OF THE GIFTED CHILD IS PRESENTED TO SUGGEST THAT A CHILD'S "GIFTEDNESS" CAN BEST BE DEVELOPED IN SMALL DISCUSSION GROUPS WHOSE PURPOSE IS TO UNDERSTAND CONCEPTS AND ANALYZE LITERATURE INDEPENDENTLY OF THE TEACHER. A VARIETY OF TYPES OF STUDENT COMPOSITIONS ARE ALSO INCLUDED TO ILLUSTRATE THE RESULTS POSSIBLE FROM SUCH A PROGRAM. UNITS CONTAINED IN THIS GUIDE ARE (1) "MAN'S USES OF POWER," GRADE 8, (2) "SATIRE," GRADES 8 AND 9, (3) "SYMBOLISM," GRADE 9 (HONORS AND AVERAGE), AND (4) THREE UNITS FOR GRADE 9 DESIGNED TO TEACH COMPARATIVE TECHNIQUES--"THE MYTHIC HERO," "THE EPIC HERO," AND "THE TRAGIC HERO." EACH UNIT CONTAINS (1) AN OVERVIEW, (2) SPECIFIC LESSON PLANS (INCLUDING INDUCTIVE QUESTIONS, LANGUAGE EXERCISES, AND CREATIVE WRITING ASSIGNMENTS BASED ON REQUIRED READING MATERIALS), (3) STUDY GUIDES FOR STUDENTS, AND (4) BIBLIOGRAPHIES OF POEMS, PLAYS, SHORT STORIES, PROSE SELECTIONS, AUDIOVISUAL MATERIALS, AND WORKBOOKS. COPIES OF THE EIGHT UNITS ARE ALSO AVAILABLE (LIMITED SUPPLY) FROM CHARLES C. ROGERS, PROJECT SOUTH CAROLINA 29801, $0.50 PER UNIT. (JB)

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APPROACHES TO LITERATURE: A Curriculum for Honor Students

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A CURRICULUM IN COMPOSITION AND LITERATURE FOR JUNIOR HIGH HONORS ENGLISH

by George Hillocks, Jr.

Within the past few years and especially since the advent of Sputnik, honors classes within all academic subject areas have become increasingly popular, and many school administrators feel compelled to incorporate special honors classes into the school schedule. Such groups have been provided for on the grounds that, somehow, grouping bright students will provide the special challenge for them which is their due and which is necessary if our country is to survive as a nation. The problem in English has been and is, however, that once the special groups have been scheduled, the teacher continues to use the old curriculum, progressing more rapidly perhaps, but with the distinct advantage of having a class full of high IQ's. The administrators and teachers in such programs all too frequently regard the subject of English as a series of courses which are set up to be completed by the student. They feel, consciously or unconsciously, that when the student has completed the courses, he has completed his education in English. The goal, then, for honors classes is simply to complete the series of courses earlier than the average classes, with two or three extra works thrown in each year as special treats. The essential approach remains the same.

On the grounds that understanding literature involves much more than acceleration, addition of works to the curriculum, or the date and place of origin of various works, a group of junior high school teachers undertook the construction of a single unit which at once would provide experience and knowledge leading to better understanding of literature and justify the scheduling of special classes for bright students. It was from the small beginnings of a single unit developed by Barbara Lamb, Bernard McCabe, and the author that the entire junior high school honors program at Euclid Central grew.

The first unit in the program was one on satire. Some of the planners had noticed that adults as well as ninth graders frequently either misinterpreted satire or failed completely to understand the satirical intent of various works they encountered by chance. Since both adults and junior high students seemed to encounter similar difficulties, the problem could not be attributed to age or lack of general experience. The teachers planning the unit recognized that satire presented special difficulties--especially that which has come to be known as Menippean satire. Formal (verse) satire is straightforward abuse hurled by the satirist himself or by a character through whom the author speaks, but in Menippean satire the author's criticisms are seldom straightforward. He seldom says explicitly what he means. The targets of the satire are attacked through plot action, exaggeration, irony, allegory, or some other device which may make the satire more devastating but, at the same time, more subtle. In order to recognize and understand satire, the student needs to understand the purpose, techniques, and targets of satire in general and to gain experience in reading specific satires using various techniques and attacking various problems. He must learn to recognize exaggeration, interpret satiric irony, infer allegorical significances, and above all recognize that satire implies an ideal universe whose standards serve as a basis for criticism of the real universe. The understanding of satire is not simply a matter of maturity or age but can be taught. The problem in planning this first unit was how to teach.

The first time the unit was taught it was introduced with a brief lecture by the teacher explaining the nature and purpose of satire. The unit then moved to the examination of familiar cartoon, fables, some short satiric poems and essays, and finally to examinations of *Animal Farm* and *Huckleberry Finn*. All of these were read and discussed by the class as a whole followed by individual reading and analysis of titles on a special bibliography.

Later, the unit was refined so that students examined allegory, irony, and exaggeration as special satiric techniques. Small group discussions of short works were also introduced as a step between class and individual analysis.

This first unit in the honors program was judged successful. The next step was to ask what other techniques and problems the students must understand in order to understand literature. Eventually the planners arrived at three basic areas which they felt were important in understanding literature: 1) special aspects of the denotative level of meaning, 2) techniques used to achieve second levels of meaning, and 3) form and genre.

1. *Special problems at the denotative level of meaning*. For the most part honors students read and understand plots, characters, and the relationships between characters well. They readily gain empathy with characters about whom they read if the book is primarily concerned with what happens, and they readily objectify emotional situations when the emotions are complicated or obscured by a wealth of ideas or details. But bright students do have difficulty with the interpretation of the ideas implicit in a work. They do have difficulty in analyzing the forces operating on a character when those forces are not physical or personal. Although they have knowledge of the grosser aspects of social strata through television and movies and general experience, they have not objectified class interaction, social position, and social mobility, and therefore fail to recognize or comprehend such aspects of works they might encounter. And finally they do not realize that the way a character acts in a given situation may be a statement of credo, of man's relationship to other men, of man's place in the universe.

All of these problems suggested that particular units could be devised to focus the students' attention upon particular ideas and processes which would be helpful in his present and future reading. Some units like those on Courage and Justice focus attention upon the idea or theme conveyed by the work. These units begin by examining the nature of courage and justice and proceed by examining the concepts of courage and justice implied in specific works. Thus the approach to a particular work begins with examining the denotative or plot level of the story, and the first abstractions are statements about what happens specifically and how specific characters react. At the next level of abstraction the student is encouraged to make statements about the courage or justice reflected in the actions of the characters and in the situations of the plot. Next he examines the implicit concepts of courage or justice underlying the plot, and finally he examines what the work has said about man in general in relationship to his world. This final stage of abstraction is the point where the reader begins to deal with theme.

Other units which involve the same process of abstraction from the plot level center in man's relationship to various aspects of his environment. At the seventh grade level one unit deals with man in relation to his physical environment, while at the eighth grade level one unit deals with man in relation to social organization and another with man in relation to cultural institutions. The unit dealing with social organization examines the effects of status, power, wealth, and mobility upon narrative figures as they move through the course of events described by the author. The unit dealing with the cultural environment examines the effects which the various cultural institutions have upon the narrative figure.

2. Techniques used to achieve second levels of meaning. Nearly all readers in junior and senior high school as well as many adult and college readers fail to recognize and interpret symbols in a literary work and may completely ignore all but the most obvious allegory. The problem with reading satire has already been mentioned. Therefore a series of units dealing with allegory and symbolism was introduced to the curriculum. The objectives of these units were several: to make the student aware of techniques used by authors to convey meaning beyond the denotative level of a work, to make the student aware of the relationships existing among these techniques, and to enable the student to make interpretative statements about works whose meaning exists at more than one level

The first unit in the curriculum dealing explicitly with levels of meaning is a very simple one in the seventh grade. This unit introduces the idea of symbols as they exist in fables and simple allegorical poems and in Edgar Allan Poe's story "The Masque of the Red Death." In all of these the symbols have clearly defined referents and the symbols have precise and clear relationships to one another. The student first objectifies what he already knows about conventional symbols and then enters upon a discussion of particular fables whose personae and situations are clearly symbolic. He deals with the problems of what the animals and situations represent. From fables he moves to simple poems which give many clues to the meaning of the symbols. With "The Masque of the Red Death" the clues are diminished and the student is confronted with a more difficult problem of interpretation.

In the eighth grade unit on allegory and symbolism the student develops a definition of allegory, works with interpreting material which presents fewer clues to meaning, and finally deals with works whose symbols have multiple meanings and are not directly related to one another. In other words the student shifts from the rigid, fairly simple symbol characteristic of medieval allegory to the flexible and complex symbol of modern writing. The student can no longer rely upon a single word or phrase to identify the referent of a symbol, and he frequently has difficulty making the transition. His tendency to oversimplify must be constantly confronted with the text. Gradually, then, he comes to recognize that many literary works contain symbols less rigid and less obvious than those of allegory and that the symbols of such works are frequently complex and subtle in their meanings.

In the ninth grade the student re-examines his earlier definition of allegory, tries to establish the relationships between literal, metaphoric, allegorical, and symbolic levels, and attempts to redefine allegory to include works which are not allegorical in the medieval sense but which nonetheless contain some of the characteristics of allegory. He examines the differences in quality and function between the symbols of *Everyman* and those of Steinbeck's *The Pearl*. He deals with works whose symbols are less highly clued and express complex emotions and ideas. Despite his sojourn into critical theory during his analysis of the various levels of meaning, the main emphasis of the unit is not on critical theory but on building the students' ability to interpret a work. If in the eighth grade the student had a tendency to use a single word or phrase to explain a symbol, and if he tended to create a private explanation or interpretation of a work, without regard to the text, by the end of the ninth grade unit he should be aware of both these shortcomings. His interpretations should be both more complete and more closely dependent upon close textual analysis of a work.

In addition to the series of units concerned with allegory and symbolism the eighth and ninth grade units on satire deal with levels of meaning in a somewhat more restricted sense. A college student once commented that *1984* was an immoral book because it recommended and set up as ideal the kind of society described by Orwell in the book. Certainly this student needed to learn something about levels of meaning. The satirist uses special techniques to convey his criticism which exist not at the level of denotation but at the level of the connotative values of the words and phrases which make up a work. The satirist says one thing and means another. He often implies his criticism. The student must learn to understand these implications.

3. *Form and genre*. The shape and/or form of a work contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Form in general is that which any artist imposes upon experience during the process of composing--the selection and arrangement of events and ideas. The general form of a work may be tight and restricted, observing the classical unities of space, time, and action and concentrating on the events of a moment as they have arisen from the past and will project into the future; or the general form may be loose and sprawling, presenting a panoramic view of man as he confronts the problems of his existence. Form in the particular sense refers to those generic forms which can be defined and differentiated on the basis of both structure and subject matter. Genre will be used to designate form in the particular sense in which tragedy, epic, comedy, formal verse satire, pastoral, and the epigram are forms.

Because a particular work may exhibit a form which other works do not possess, form in the general sense can be examined only in relation to specific works. It is possible, of course, to compare the effects of similar forms and to contrast the effects of differing forms. The compact structure of *Oedipus Rex*, for instance, has the effect of driving the attention to the immediate, central problems of the play: man's role in creating his own destiny, his struggle against it, and his submission to it. The whole impact of these problems is conveyed through the figure of Oedipus. The other characters, as it were, are only dramatis personae, the machinery for staging the events of the play and the emotions of the man. Oedipus, on the other hand, is the dramatis sapientia, the purveyor of emotion, idea, and theme. More specifically, the steps of of the plot by which Oedipus seeks and learns the truth about himself thrust home the ineluctable nature of his fate.

Dostoyevsky's novel Crime and Punishment is closely structured, but in a different way, and this difference in structure helps to achieve different effects. The central plot line moves directly from consideration of the crime through commission, suffering, and punishment. The major themes and interest center in Raskolnikov and the workings of his morbidly introspective and philosophical mind. The themes of crime and its casuistry, of moral responsibility, and of human depravity and dignity find their primary expression in Raskolnikov. But in contrast to dramatic personae of Oedipus Rex, the characters of Crime and Punishment are important in themselves as well as in the development and variation of the major themes of the book. A number of characters commit "crimes," but some are depraved and some are not. Through the secondary characters Dostoyevsky explores a number of related themes including the causes and effects of "crimes" committed out of helplessness, necessity, egotism, and depravity. Thus the moral questions raised in the book exceed those raised in Oedipus Rex not only in number, but in precision. Oedipus Rex raises large questions. Crime and Punishment raises large questions and proceeds to refine by raising smaller, related questions.

In contrast to both of these, Huckleberry Finn has a large, sprawling structure which permits a large number of characters in a great many varied situations. While the events of the book are tied together in Huck Finn, a fascinating and lovable character, the major emphasis tends to be not on Huck Finn as a character, but on the people, events, and things around him. Huck is an observer of and a commentator upon the society through which he passes. Huck must make moral decisions, but these decisions, while revealing Huck's magnanimity and tenderness, reveal even more emphatically the stupidity, prejudice, and egocentricity of his society.

These three unique forms, then, shape the meanings of the various works in different ways. The compact directness of Oedipus Rex makes Oedipus the central focus of the entire play. The looser structure of Crime and Punishment permits the expansion of the central themes to the actions of secondary characters and complements the emphasis on Raskolnikov. The loose, panoramic structure of Huckleberry Finn, on the other hand, turns the focus outward from Huck Finn to the society of the river bank.

Form in the particular sense, in the sense of genre, concerns not only the shape of the work but the prototypes of the characters and the tone of the interaction of both shape and character. In classic formal verse satire, for instance, the main character appoints himself critic and pursues his course cursing and denouncing all the ills of his society. Even in his self-righteousness, however, his scurrilous condemnation of what he designates as evil as he moves from one social class to another and from one physical location to another, reflects something base in his own nature--something which finds a certain depraved pleasure in bringing to light and condemning vileness. This seems to be true in varying degrees of most formal verse satire of the classical period and of some English satire. Holden Caulfield of The Catcher in the Rye has much in common with the satirist. The major difference is that Holden does not consciously see himself as a satirist. He scorns and abuses the things around him, but fails to recognize that he himself is a part of the very smuttiness he scorns. Huck Finn also serves as a satirist but not at all in the classical sense. On the contrary Huck hardly ever abuses the society around him, and when he does, his abuse is directed only toward specific, obvious charlatans such as the King or the Duke. Through most of the book the general charlatanism of the age escapes him.

At the beginning of the story Huck sees himself as generally inferior as do the other characters. Later on when he confronts the problem of whether or not to help Jim, he sees his decision to help the slave as a confirmation of his own moral depravity. Yet Huck remains the vehicle of Twain's satire, but satire of a different sort than that of formal verse satire. Irony is Twain's most powerful weapon and he uses it as a skilled swordsman uses a rapier. The most famous example, of course, is Huck's decision to help Jim and "go to hell." Huck knows Christians and knows what good Christians would do--send Jim back to slavery. But Huck, as usual, cannot force himself to make a man suffer. Huck's belief that he will go to hell for exercising charity and brotherly love is a condemnation of the hypocrisy of his society as surely as if he had denounced it openly. Throughout the book Huck acts with charity and compassion, and throughout the book he is regarded as uncivilized because he ignores social forms. By the end of the story Huck has discovered the irreconcilable opposition between ethic and behavior, between what is preached and what is practiced. The only move left for him is to "light out for the territories."

Thus in many ways Huck is like the classical satirist with the important difference of his naiveté--his inability to understand man's inhumanity to man. Thus he never sinks to the level of those around him as Holden Caulfield nearly does. Huck sees himself as the one at fault, acts according to his conscience, and rises above the baseness and petty actions of men. For this reason, although we smirk with a satirist but cannot love him, we can love Huckleberry Finn.

In similar ways the interaction of form with content in other genre provides much of the meaning of a work. In the honors program at the ninth grade level, materials have been prepared to increase the student's ability to analyze several works belonging to a particular genre, to synthesize the common characterisitcs of the works, to arrive at an understanding of the interaction of form and content in the genre and in particular works, and to apply this knowledge in the reading of additional works.

The first unit in the series examines the form and content of heroic myths and leads to the examination of epic, tragedy, comedy, and satire. The sequence from one unit to the next is strong and provides many opportunities for contrasts and comparisons of the relationships existing among both the content and form of the several genres. The three emphases of the curriculum--special problems at the denotative level, levels of meaning, and form--do not exclude other aspects of individual works from consideration, nor does it suggest that the great problems with which literature deals are ignored. On the contrary these three emphases tend to focus attention on the special ideas and problems raised by individual works. In the course of three years the student discusses the ideas of courage, justice, power, society, culture, fate, individualism, sin, guilt, repentance, the hero, and many others either as central to an entire unit or to a specific work.

The honors program in its present form exhibits not simply differences in degree from the average program but differences in kind. To begin with the individual selections included in the program are more difficult than those in the average program. But more significant, the concepts taught are different. They demand that the student examine a text carefully and hold a great many factors in mind in order to draw inferences. From the seventh to the ninth grade, while analysis of the denotative level continues, there is an increasing emphasis on the role of such things as symbol, irony, form and genre. The student must evaluate a number of possible answers to the problems set up in a particular unit. He must entertain several answers simultaneously when he deals with a work which exists on more than one level. He must move freely between the concrete and abstract. Since the units are organized into a series of problems, he is constantly confronted with problem solving situations, many of which he must deal with individually. Each unit culminates in an individual reading assignment which demands that the student bring to bear not only the ideas of the present unit but those of units previously studied. These problems also require that the student pursue his analysis systematically and organize the resultant insights and ideas.

The writing assignments in the honors program are upon more abstract topics and demand that the student deal with a larger number of ideas than in the average program. The creative writing assignments, while including some of those present in the average program, are generally adapted to the specific units in the honors program.

These differences exist because the honors student is able to abstract, to deal with a multiplicity of factors, to evaluate a series of possibilities, to organize ideas systematically, and to read difficult material. If the English program is to challenge the bright student, sharpen his mental abilities, and increase his sensitivity to literature, and therefore to life, it must cease to be content with a single answer to a plot level question, a question which neither the teacher nor the student can become excited about. It must give the student the background and skills to confront the problems which have concerned mankind so much that he has written about them. It must excite both the teacher and the student so that nothing need be taken for granted on the basis of tradition or authority and so that an atmosphere of real inquiry can be established not only in the classroom but in the minds of the students.

THE PSYCHOLOGY OF THE GIFTED

by Elyse Fleming, Ph.D.

The outcome of any effort to educate the gifted will be a function of the sophistication of program designers in intermeshing curricular objectives with the characteristics of those for whom the program has been designed. To do any less is to risk failure for even the most carefully thought-out curriculum in the hands of the most carefully trained and imaginative teacher.

An awareness of what is known and what is yet to be discovered about gifted children is a first but unavoidable step in the process of curriculum design. Unfortunately, in the past, where the need for drawing up such specifications has been recognized at all, it has tended to be summarily dismissed under the assumption that the sole differentiating characteristic between the gifted and the not-so-gifted is quantitative; the gifted have more intelligence, and therefore, should be rewarded by more projects, papers, book reports, and books to be read. Margaret Mead (1962) reports that this special education practice has given rise to gifted children tutoring each other in "how not to get a high IQ score" and thereby avoid a great deal of extra trouble.

There is, in fact, a great body of knowledge bearing upon the nature of those with high intellectual ability which is available for providing the important structure underlying honors programs. It has, however, tended to be regarded as interesting research in an academic sense with little direct bearing on the business of the schools. To be sure, much of the literature on the gifted is concerned with problems of identification and selection, as if after detection and subsequent segregation, the program will somehow take care of itself. It has only been within the most recent period that sporadic attempts have been made to translate the very rich body of knowledge concerning characteristics into dynamic school programs (Fliegler, 1961).

One of the deterrents to rapid application of knowledge undoubtedly lies in the area of confusion over definition as when ten different school districts may be utilizing ten different definitions of academic talent further compounded by elastic definitions in use within the same system. The difficulty has now been further complicated by an expansion in our understanding of the term giftedness to include dimensions other than high verbal abstraction creating further difficulty in identifying the reference group. It may be recalled that whereas Terman (1926) employed an IQ of 140 on the Binet, Conant (1958) speaks of the top 15 to 20 per cent in the intelligence distribution. For purposes of clarity, 125 seems to be the most commonly employed cut-point at least in the State of Ohio (Stephens, 1962), but these delineations are admittedly going to differ from community to community and from test to test. Until such time as creativity measures have been refined, it may be assumed that most of the productive, creative children will be identified by group intelligence scores of 115 and higher. Where corresponding achievement is also a condition for admission to programs, as it ordinarily is, talent loss will inevitably occur. Realistically most honors programs include and are designed for, high IQ-high achieving youngsters. Losses will therefore occur in groups combining relatively low IQ with high creativity or high achievement as well as high IQ and low achievement or low creativity; this in spite of the increased humility of psychologists regarding limitations of measurement for any of the aforementioned qualities.

Delimiting concern to high ability-high achieving youngsters for the moment, it seems necessary to underscore tha fact that this group also represents great heterogeneity. While most of the classical research has concerned itself with this identifiable group, inferences drawn tend to imply that the psychological characteristics which they manifest are uniform for all members of the group. In reality, research has revealed only the prevailing characteristics in a statistical sense while masking the great variability between gifted individuals and within the same gifted individual for different abilities, traits, and characteristics at differing points in time. The gifted are, in fact, characterized by more differences than similarities by virtue of the greater range of human variation which they can represent.

While acknowledging the crucial role of individual differences, this observation is of little assistance and some annoyance when planning for large groups of academically talented individuals. The educator, like the behavioral scientist in the shelter of his laboratory, must operate on the basis of central tendencies within groups, building in sufficient flexibility for those not conforming to the group mean. Within this limitation, it seems appropriate to turn to evidence accumulating with regard to the characteristics of the gifted.

The best known and most respected contribution to knowledge about the gifted comes, of course, from the longitudinal study initiated by Terman (1954) in California during the Twenties and continuing into the present under the leadership of his associates. Designed to refute stereotypic thinking about the gifted, this study revealed personal, social, familial, and academic attributes of a particular kind of gifted individual residing in California almost forty years ago. Some writers are presently suggesting that replication is in order in the light of certain biases operating with respect to selection at that time as well as changes in the social order occurring since the initiation of the Terman study (Hughes and Converse, 1962).

Summaries of traits possessed by the gifted generally include reference to high abstract ability, ability to transfer or generalize, possession of wide interests and broad informational backgrounds, verbal facility, ability to reason by analogy, intellectual curiosity, sensitivity to the world around them, ability to see complex relationships, retentive memory, and rapid acquisition of facts to name a few of the descriptions employed. Again, it should be noted that not all gifted possess all of these attributes nor are they always observable in those who possess them.

Inasmuch as much of the research has been based on successful or achieving and productive gifted, certain non-intellective characteristics are often noted as well. Goal-directedness, perseverance, self-confidence or ego strength, high energy level, curiosity and tenacity are among this group. During the earlier period when it was believed necessary to separate cognitive abilities from personality attributes, the gifted were also described as being mentally healthy, popular, moral, trustworthy and, in short, typifying the qualities listed in the Boy Scout Oath.

Subsequent research has been directed toward more intensive study of sub-groups among the gifted, more careful study of the nature of intelligence itself, and the inter-relationships existing between so-called cognitive and non-cognitive traits in recognition of their inseparability. This more recent and sophisticated view of the problem, while generating more questions than answers, ultimately will provide more useable guidelines for program development than the hitherto general descriptions of broad traits noted above. This is not to discredit the considerable contributions made earlier nor to minimize their importance in the construction of objectives for honors programs, but rather to suggest that detailed study has produced some specific, dynamic properties of giftedness essential to the formulation of well-articulated educational strategies.

Guilford's (1959, 1962) investigations into the multidimensionality of intelligence represent a rich source of stimulation in thinking about the education of the gifted, for it tends to underscore the great complexity of human intelligence and its manifestations. While the measurement of divergent thinking or creativity as opposed to former emphasis on academic aptitude has received the most popular acclaim, the Guilford model suggests other kinds of intelligence which are extremely relevant to talent cultivation in the gifted. Guilford points out that information in terms of content may be concrete, semantic, symbolic, or behavioral, that is, having to do with social intelligence. It is particularly the latter two kinds of information which need emphasis in special education programs for the gifted, although little is as yet known about the nature of the behavioral factor. In terms of the products of information, Guilford speaks of units, classes, relations, transformations, and implications. Here the latter three demand emphasis in terms of the types of life roles which the gifted will play. Lastly, Guilford classifies intelligence in terms of the mental operations or processes involved, pointing out that in addition to memory and cognitive operations, there are also convergent or one-right-answer kinds of thinking, divergent thinking or variation in response, and evaluation. Again, educational programs for the gifted are beginning to incorporate mental activities which demand more of the latter two abilities. The elegance of this conception may be realized when thought is directed to the possible interaction of the three dimensions yielding some 120 possibilities for different "intelligences". The hope is that specific educational planning for the gifted can be directed toward the cultivation of, for example, the "evaluation of behavioral implications," for it has been observed that most of our school programs tend to be concentrated in the area of memory or simple cognition and convergent thinking about concrete units and relations which clearly may not be appropriate either to the present characteristics or the adult roles of the gifted. The refinement of instruments which measure these various abilities should also allow us to describe typologies of giftedness in order that we may plan educational programs responsive to the strengths and weaknesses shown in profiles of different kinds of gifted children.

One attempt to differentiate sub-groups within the high IQ classification has been made by Drews (1961) who describes four different kinds of high IQ adolescents. She has identified rebels or socially unacceptable non-conformists, creative intellectuals, social leaders, and high academic achievers.

It may be speculated that each group would represent rather different profiles of intellectual factors demanding quite different educational emphases in academic programming.

By implication, Guilford's research as well as that of Drews suggests that the gifted differ from the average or retarded in ways other than simply the quantitative. In fact, some more specific research by Gallagher and Lucito (1961) and Thompson and Finley (1962) suggests that this is precisely the case; that is, even with conventional measures of intelligence, the gifted tend to show a qualitatively different organization or patterning in the direction of relative strength in verbal comprehension, general information, and vocabulary as opposed to the relative strength of the retarded in concrete-perceptual areas of intelligence. Further, Hunt (1961) speaks of the hierarchical structure and organization of intelligence. These unrelated lines of evidence are giving increased support to the notion that the gifted, by virtue of quite different patterns and organization of intelligence when compared to the normal, need a quite different kind of education. Further, Klausmeier and Loughlin (1961) have demonstrated that the gifted tend to possess the ability to correct their mistakes independently, to verify their solutions, and to use logical approaches to problem solving when compared to the non-persistent, random, and inefficient methods employed by the less intelligent.

Without engaging in an as yet supportable argument concerning the basis for differences in cognitive functioning and problem solving strategies, the assumption is made that many of these talents can be nurtured and sharpened in the appropriate educational environment. Gallagher and Ashner (1963) and Spaulding (1963) have reported that the emotional atmosphere of the classroom as developed by the teacher can determine the kind and quality of thinking that goes on. Teachers have tended to undersell the significant roles which they play in stimulating high level intellectual activity in spite of the fact that older evidence has been produced in the biographical studies of creative individuals which underscores the critical role teachers play in intellectual development (Roe, 1953).

While human experience does not indicate that individuals are dichotomized into the cognitive vs. the affective, earlier psychological efforts tended to separate the intellectual from the personality attributes of the individual creating that impression. Investigations of the characteristics of creative individuals provides some insight into the reciprocity that exists among human attributes within the same individual. Here goal-directedness, openness to experience, need for achievement and recognition, preference for complexity, tolerance for ambiguity, independence, self-sufficiency, self acceptance, and inner-directedness are some of the attributes referred to by the incongruous term of non-intellective-intellective traits (Taylor, 1962). These attributes are of a different order of magnitude when compared with earlier observations about the emotional adjustment of the gifted included in Terman's work. In fact, some rather recent and careful work by Smith (1962) indicates that the gifted adolescent may not be any better personally or socially adjusted than his normal peer. On the other hand, neither is there evidence to suggest that the creative, gifted are any less well-adjusted (Wonderly and Fleming, 1964). The case for a corresponding excellence in personal functioning for the gifted comparable to his intellectual functioning is tenuous indeed. This would seem to suggest that educational programming cannot be based on assumptions of emotional maturity commensurate with intellectual maturity, so that while the gifted will be preoccupied with moral and ethical decisions, their capacity for dealing with these areas may indeed be a function of chronological age interacting with idiosyncratic personal factors.

What of the honors curriculum in English as a vehicle for the development of the talents and abilities of the gifted student? Aside from the very complex issues arising with regard to the motivation of the underachieving gifted (and there is some evidence to suggest that honors programs may also be an answer for them ; Karnes, 1963), the characteristics which gifted, achieving youngsters manifest and need developed would seem to demand a uniquely differentiated program emphasizing the exercise of high level cognitive processes utilizing appropriate materials toward the end of providing strategies for creative coping with and enjoyment of the world in which they will live. Since it has been observed that Jefferson was the last man to have read all that was in print during his lifetime, the principle of proliferating greater and greater amounts of material for the gifted is not feasible. Rather, the direction which may more profitably be taken has been enunciated by Virgil Ward (1961) in his axioms for educating the gifted wherein he suggests,

> "That the educative experience of the intellectually superior should be consciously designed as generative of further development, extensively and intensively, along similar related avenues." (p. 141)
>
> "That in the education of the gifted child and youth the scope of the content should extend into the general nature of all chief branches of knowledge." (p. 144)
>
> "That the curriculum for the gifted individual should but introduce and initially explore the concepts extending over broad expanses of knowledge." (p. 145)
>
> "That the content of the curriculum should be organized in a manner which reduces to generic areas the concepts undertaken for instruction." (p. 148)
>
> "That the instruction of intellectually superior individuals should emphasize the central function of meaning in the acquisition of fact and principle, and the varieties of reflections of meaning in the developed communicative devices of man." (p. 161)
>
> "That classics of the world's literary and educational store should be treated as foundational in the development of the thought of man and that the gifted should be instructed in such great works." (p. 175)

Prominent educators like Bruner (1960) and Gallagher (1964) have emphasized concentration upon process rather than product, concepts and structure of knowledge rather than informational content, inquiry training and discovery methods rather than reproducing the known. What has perhaps been overlooked somewhat is the need for a reasonable balance among the divergent-convergent, cognitive-evaluative activities allowing for the developing organism to mature into increasing ability to deal formally with the logic of knowledge. In a sense this represents an admonition against over-concentration with divergent-evaluation activity and impatience with the immaturity of the gifted learner who may be able during adolescence to deal only at certain cognitive or emotional levels with, for example, mythology or tragedy. Interpreting the Bruner-Piaget hypotheses about the development of concepts in the light of empirical results on emotional maturity suggests caution in expectation of the level of understanding gifted adolescents may attain. By the same token, education is a cumulative, dynamic process and although no gains may be immediately observable when difficult concepts are introduced, a foundation for greater understanding in the future may, in fact, have been established.

Evaluation is not only a goal for the gifted student, for the feasibility of programs and the degree to which youngsters can grow within them can only be ascertained through informal, individual assessment of teachers engaged in action research on the firing line as well as the more elaborate but no more valuable formal evaluation of programs as a totality. At this point, we have some promising clues as to the direction in which programs for the talented should go. The gifted themselves will help us chart the course if we too can manifest the creativity, sensitivity and good judgment we demand of them.

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A UNIT ON MAN'S USES OF POWER

by James F. McCampbell

The Euclid Central unit on "The Uses of Power," although it follows the same principles of development as other units of the curriculum, is modified to meet the problems peculiar to honors students. Because honors students are more responsive than most students, there is less need to supply motivating experiences. Their responsiveness evinces itself in their ability to relate their previous experiences in terms of unit concepts. They are better able to objectify their experiences and see them in relation to an abstraction. The slower student is more concretely involved in his experiences. The argument with his parents about the deadline hour on Saturday night is simply an argument with his parents. He sees no relationship between this event in his life and the discussion of "uses of power" in his English class. He is bound in the concrete experience, and less able to look at his experiences from a more abstract point of view. As a consequence the teacher must provide activities which help him see the relationship between his personal experience and the concepts with which the unit deals. With honors students, because they are better able to objectify their experience and relate it to many points of view, there is less need to help them relate to the concepts of the unit. They are more responsive to abstractions.

Also honors students are more willing to discuss their ideas. Because they have achieved success in the school situation, they are not afraid to verbalize their ideas. They will respond more willingly and more immediately. The activity and encouragement necessary to develop an introductory discussion in an average class are minimized with an honors class. As a consequence, the stimulating story, the discussion of personal experience, or the explicit work on definition--all methods of motivating interest and creating understanding--can be minimized or replaced by a more direct abstract introduction to the unit. A simple statement--"We are going to discuss man's use of power."--in many classes would cause no reaction whatsoever. In an honors class it will elicit responses. The most satisfying response is one such as "What does that mean?" because it gives the teacher an opportunity to throw the question back to the students. The discussion which results may go in any direction, but with the teacher recording responses on the board, and directing the discussion to involve all the students, they will soon have a variety of ideas to begin their work and will begin to see their world in terms of the unit concepts.

For example, in a twenty-five minute discussion, one class developed the following notes:

Types of power
- Physical
  - Industrial
  - Machine
  - A-bomb
- Political-governmental
  - National
  - Presidential
  - Legislative
  - Military

  - Economic
  - Intellectual
    - Brainwashing
  - Spiritual-religious
- Power of the individual
  - Personality
  - Morality
  - Will power
  - Self-confidence
- Important questions
  - What types of power are there?
  - How do you get power?
  - How do you spell power?
  - What can power be used for?
  - Does everyone have some type of power?

This is, of course, the result of a brainstorming technique. It should be developed to the point that there are available from discussion enough ideas to give every student an area of concentration or a point of view, which he is interested in pursuing. The teacher might ask the students to continue the development of ideas as a homework assignment. They should be given suggestions about methods they might use to further develop their ideas--writing a poem, developing a questionnaire, reading Bartlett's Familiar Quotations, comparing dictionary definitions, etc.--but since these students are creative, they should be given the opportunity to develop their own approach. If the teacher makes clear to the students that their work will be graded on originality of approach and value in expanding the class's thoughts, he may expect some interesting results.

Of course many other methods of developing ideas might be used--lecture, guest speakers, movies, filmstrips, small group discussion, etc.--but because these students are able, they should be given as much responsibility as possible for developing ideas.

The next problem is to help the students develop from the wealth of ideas available to them specific problems to be solved or goals to be reached in the course of the unit. The central purpose of the unit is to give the student a point of view which will serve him in his future reading, and the teacher has in mind many other goals for the unit--both those general goals of any English class and the specific goals that seem most important to each student at this particular point in his development. But a major problem of this unit--objectified and made explicit for the students--is the analysis of the moral implications of man's uses of power. The student must add to this problem his own objectives for the unit. To help him make his objectives explicit, the teacher might use an activity sequence of whole class discussion, small group discussion, individual writing.

To begin the class discussion, the teacher can ask the students who have done the best homework assignments to present their work to the class. These reports and the results of the brainstorming session provide a wealth of ideas for the students to draw upon. If the students then write a brief paper defining power and formulating questions they would like to pursue in the course of the unit, they will have a sound basis for discussion in small groups. To provide a model for the small group discussions, the teacher can chair a small group himself, guiding their analysis and discussion of the papers to deepen their understanding and improve their stated objectives. As the class observes this process, they will see what they are to accomplish in their small groups.

Two corollary activities would be valuable at this point. First, the teacher might objectify the role he has played as chairman pointing out the techniques he used to encourage and direct the group members in their analysis of their papers. Second, the teacher might ask the students to criticize his theme. Writing the theme with the students will give the teacher insights into the problems he has set for the students. Letting the students criticize his work will give the students a great deal of satisfaction--they will probably exhibit their most astute critical ability in this situation. Also, the teacher's theme will be another source of ideas for the students.

After the students have criticized each others' papers in small discussion groups, they are ready for their first major theme assignment, for which the teacher should offer explicit directions. The theme should include the materials already discussed--a definition and a statement of questions to serve as objectives--but should also include an explanation of the reasons why these objectives are important and a statement of the answers they would make to these questions now--without developing their knowledge through reading. This first major theme will not only help the students objectify their thoughts, but will also give the teacher a basis for diagnosing the students' level of interest and type of interest. On the basis of this diagnosis he can both aid individuals in developing more valuable goals and adapt the unit materials to fit the specific questions the students have set for themselves to study. This theme will also serve as a comparison for evaluating the students' growth in later themes.

When the students have objectified goals for the class as a whole and for each individual student, they are ready to begin reading literature which will help them satisfy the needs they have stated. The reading skills of honors students call for different reading assignments than the average student would use.

The above average student has a large vocabulary. Consequently, he can comprehend main ideas and important details in works which might confuse the average student. The ability to follow more unusual syntactic patterns is a second skill at which honors students excel. The first reading assignment, Shakespeare's Richard III, offers a challenge in both of these areas. This play also offers other reading challenges which are more appropriate to honors students than average students. Plot clues are far fewer than most writing offers, family relationships are difficult to follow, and Richard's intrigues are complex. An additional problem at the literal level is the imaginative skill necessary to visualize the action of the play. The quick shifts of scene, and the visualization of action--left more implicit in the dialogue than explicit in stage directions--offer problems which the average student could not surmount. At the symbolic level, the honors students' ability is again evinced. Far less direction and discussion, far fewer questions are necessary to elicit intelligent analysis of the metaphoric language and the symbolic passages (for example, the dreams) in the play. Also the virtues and vices, wisdom and foibles which the characters illuminate in their attitudes and actions are much more apparent to gifted students.

Finally, the gifted student has a higher level of frustration. This play is difficult reading for the best of us. As adults we persevere, finding richer meaning with each reading. So, too, with the bright student; he is more likely to accept difficulties of reading as problems to overcome than as excuses for giving up. He will try.

All this is not to say that the teacher can simply hand the student a copy of the play with the exhortation to read it carefully. If the task is beyond him, he will give up. The teacher must foresee the problems which the student will have and develop activities and materials which will make these problems manageable. A chart of family relationships, vocabulary guides, diagraming stage settings, prepared readings of difficult sections, and study guides to direct reading--all play a necessary part in helping the students in their reading. With such direction, the reading of the play will be a valuable experience in itself as well as an aid in answering the questions which the student has developed as major foci of the unit. When the student has finished the play, he should objectify his learning. An expository theme, a character study, a dramatic reading, a debate--any number of methods might be used, but the student should in some way synthesize his ideas about man's uses of power at this point. The teacher must of course evaluate the results to determine the emphases that he must use to aid the student in arriving at a fuller, deeper understanding.

After this final discussion of the play, growing from the students' analysis, the students are ready to write their second major theme. This theme should analyze the play in terms of the objectives of the unit--both the whole class objectives and the provate objectives of each student. Because this second major theme should modify and extend the ideas of the first theme, each student should have the first theme in his hands when he begins to prepare for writing. He should understand that his grade will be determined not only by the adequacy of his analysis of the play, but also by the growth it exhibits in comparison to the first paper.

The second reading assignment is Machiavelli's *The Prince*, which forms an excellent contrast to *Richard III*. It is as intellectually analytical as *Richard III* is emotionally evoking, as concrete and direct in exposition as *Richard III* is metaphoric and incidental in drama. The two works are similar only in the illumination they give the unit theme. Innumerable questions suggest themselves in *Richard III*, but *The Prince* raises one predominate question--is Machiavelli right? Can the man of power ignore conventional morality?

The discussions which spring from this book deal with some of the most significant problems of man's existence. They can be one of the most significant, stimulating learning situations the student will encounter, but they can also fail. Such a discussion taxes any English teacher's skill. A profound question or a hopelessly illogical statement usually are the stimulus for a longwinded answer by the teacher--and the discussion is ruined. Yet a superficial babble among the students is just as inadequate. The teacher must allow such discussions full--but not free--reign. In the maze of multi-directed individuals he must impose direction. In a spontaneous discussion he must just as spontaneously interpose statements and questions which force the students below the surface of glib verbosity. Certainly the teacher must structure the situation to aid him in guiding learning, but writing pat answers to formulated questions can be as empty as directionless gab. It is the need to create balance between direction and spontaneity which makes teaching an art. It is success in this art which makes teaching rewarding.

However, it is impossible to direct thirty individuals adequately without giving them individual attention. An individual conference is particularly appropriate at this point in the unit. From the background of activities in which they have been involved, the students have ample ideas for explicating their ideas about man's uses of power. They have also had opportunity to test and modify these ideas in small group discussion with other students. With adequate guidance from the teacher in the form of questions, explanation, and models, a third major expository theme should produce a fairly adequate picture of the students' knowledge. In individual conference, then, the teacher has the opportunity to help the student develop his thought. By comparing the three writing assignments the teacher can measure with the student the growth that he has shown. He can also help the student think through his ideas more carefully, improving and refining them by rewriting the theme. Finally the teacher can help the student focus more carefully on the problems he has yet to face adequately. Such a focus helps prepare the student for the final major activity of the unit.

This activity meshes well with the individual conferences. The best students read The Tempest; the others do individual research.

At each grade level Euclid Central has two honors classes which are divided homogeneously. As a consequence, there is considerable difference necessary in the approaches to the two groups. The Honors I class reads The Tempest. Again there are many methods and activities which can be used in approaching the play, but because the teacher needs the time to hold individual conferences, the methods used to begin the study of this play are planned to allow as much student self-sufficiency as possible. The students are given small group and individual tasks to prepare for presentation to the class during the study of the play. For example one group of four or five students can prepare a particularly difficult part of the play for presentation to the class. Another group of two or three can prepare a vocabulary guide for the first act. A group of six or seven can prepare a debate about The Prince. The first three or four students to have individual conferences can prepare their papers for presentation to the class. Homogeneous pairs can aid each other in improving their papers. Individuals with particular difficulties in composition can be given exercises to help them improve. Such activities give the teacher time for conferences, help solve individual problems, and aid in preparing for reading The Tempest.

The study of the play follows the pattern of the previous works.

Vocabulary and study guides make reading easier and focus attention on the important aspects of the play while a variety of activities in class helps maintain interest and develop understanding. While some of the Honors II group might be able to handle The Tempest, others cannot. They have just completed the study of two difficult works; for many, a third would be too frustrating. Instead, the final major activity is individual. Each is assigned the task of finding literary works which will illuminate the specific questions that he has set for himself to answer. The time they spend in the library finding materials, reading them, and preparing them for presentation affords the teacher opportunity to have the individual conferences.

Certainly any literary work deals in some way with the uses of power, so the students might be given full responsibility for finding the works they wish to read. However, the reading will undoubtedly be much more productive if the teacher suggests specific works which will help the student. Remember that the student formulated his objectives as the first major activity of the unit. The teacher, with the help of the librarian, can find specific works which will illuminate the particular problem that each student has chosen to study. The major works of the unit have emphasized the whole class problem of moral issues involved in the use of power, but this assignment will emphasize the specific goals of each student.

As the students finish their final assignment--be it The Tempest or individual reading--they prepare a final report on their learning from the unit. Again the methods of presentation may vary as widely as the teacher wishes to allow, but the teacher must make sure that this final activity involves a synthesis of the learning that has taken place.

The student has been presented with a unit concept which can aid him in his future reading. He has formulated specific objectives--problems to be solved, questions to be answered, goals to be attained. He has read literary works which develop his reading skill and help him attain his objectives. He has had teacher direction in his study, an opportunity to test his ideas in small peer groups, and the chance to objectify his thoughts in writing. He has been forced to evaluate, modify, and deepen his thinking. He has presented his ideas to others. He has learned.

A UNIT ON THE MYTHICAL HERO

by George Hillocks, Jr.

The pamphlet entitled "The Basic Issues in the Teaching of English" raises the following problems:

"How is the student to acquire the requisite knowledge about subjects necessary for the understanding and enjoyment of literature? Poets, novelists, and playwrights have drawn upon a wide range of mythology, Biblical passages, and historical events which are often unfamiliar to the modern student in school or college, but cumulatively significant for an understanding of Western culture. How can the student be given or get this background? Are there alternatives to the heavily annotated texts which must be read slowly? What are the possibilities of short courses in classical, Biblical, and English backgrounds, and what are the appropriate levels for them? Could such courses be made valuable in themselves and not remain mere preparation for something?"

In regard to mythology the final question posed is an important one. Can a unit in mythology be more than the mere reading of the story in the hope that someday the knowledge of the story may be useful to the student? Is the teacher justified in introducing such stories for their own sake? Can the myths be used to teach reading skills beyond those which involve main ideas and important details? Is it possible to gain insight from the myths into man's view of himself in relation to the universe?

Assuming that a knowledge of myths contributes to an understanding of western culture as is suggested in "Basic Issues," and assuming that reading of myths for their own sake may have some innate value, the problem of how to present the material in a sound pedagogical framework still remains.

At a recent conference the author heard a teacher explain a unit on mythology which had been developed for presentation to gifted students in a large metropolitan school system. The teacher had been "shocked" to find that students could reach the ninth grade without ever having heard of King Arthur. A unit on Arthurian knights (including Beowulf--apparently a hitherto unknown or unrecognized member of Arthur's Round Table) and classical myth was developed. Students were asked to know the names of mythological characters and what each did. Learning activities involved reading the stories, making posters, drawing pictures, and having parties which students attended in the guise of Olympians. The tests involved required students to recall the names of gods or heroes or to identify names by attaching pertinent adventures.

The whole unit can be reduced to something that students very well might do outside class--especially bright students. All that need be done is to read through a required list and memorize names and the attendant events. Slower students might well play a few games which involve names and events--games which will prompt their memories. However, this approach seems to be predominant whether the students are bright or dull.

Strangely enough the study of myth lends itself particularly well to the teaching situation. First, the school library usually has at its command a large variety of materials. Second, there is little difficulty in finding versions of the same myth at a variety of reading levels. Third, it is possible to give students experience in practicing reading skills other than those of finding main ideas and important details. Fourth, the study of myth lends itself to a problem solving approach and to expository composition. Fifth, the study of myths, especially the heroic myth, can illuminate man's view of the hero, the origins of literature, and man's view of his place in the universe.

A unit planned for ninth grade Honors students at Euclid Central Junior High School was designed to teach the use of comparative techniques in the study of literature, to make students aware of the significance of mythical heroes, to illustrate the origins of literature, and to prepare a foundation for the examination of literary forms and heroes of other types which are studied later in the year.

The approach is essentially a comparative one in which the pattern characteristic of what are commonly called heroic myths was derived inductively by the students. The pattern delineated by students is analogous to that derived in three works on heroic myth: Joseph Campbell, The Hero with a Thousand Faces, Lord Raglan, The Hero, and Otto Rank, "The Myth of the Birth of the Hero."

Briefly stated then, the pattern as derived from the combined investigations of Rank, Raglan, and Campbell might be stated as follows. The infant hero, frequently of divine or noble birth, is exposed or exiled or threatened in some way because his existence promises discomfiture to a person in power. The infant is saved from death by a crone, peasant, shepherd, or some similar beneficent and protective figure and is raised in a distant land by foster parents. His childhood, when accounted for, is filled with precocious deeds. Upon his reaching manhood, the hero returns to his father's kingdom and is in some way given the recognition called for by his noble birth. He then sets out on a journey into the unknown, frequently symbolized by desert, sea, or wasteland. The course of the journey may or may not be complicated by tests or trials, but upon arriving at his destination the hero will certainly become involved in the performance of a difficult task which frequently involves combat. In many instances the hero receives magical aid or divine assistance in the completion of his task. Such aid can range from magic powder or a magic ring to the goodwill of a goddess. The hero will meet and in many cases wed a maiden or princess whom he has met in the course of his journey or in the land of his destination. Generally the ruler of the strange land will appear either as a beneficent father figure or as an ogre whom Campbell has called the monster Holdfast. Often the maiden or princess courted by the hero is the daughter of this ruler. After obtaining a prize of some sort (in Campbell's terminology, the ultimate boon) which may range from golden riches to the previously mentioned maiden, the hero begins the return journey. The hero may or may not encounter difficulty in leaving the land of his journey, depending upon the aspect of the ruler whom he has encountered there. If the ruler is benign, the hero will leave with honor; if the ruler is malign, the hero may have to resort to magical flight. Finally upon his return, he is honored and raised to a position of honor and leadership or kingship.

It is important to note that the preceding pattern has been derived from many myths and that the pattern must be viewed as a composite or archetype with which many myths will agree in essence but differ from in detail.

The pattern of the heroic myth as described above or in a slightly more simplified form was derived by the students in class with the help of questions such as the following:

1. Who are the hero's parents? 2. What circumstances surround the hero's birth? his infancy? 3. Is the hero exiled from his home? Why? 4. Does the hero undertake a perilous journey to a strange or distant land? 5. What task or tasks does he undertake? 6. How is the task accomplished? What sort of aid does he receive? 7. Does the hero eventually meet a woman? Does she help the hero in any way? 8. What does the hero do when the task is completed? 9. What happens to the hero when he returns to his homeland?

The initial reading of the Greek myths of Jason, Bellerophon, Theseus, Perseus, Oedipus, Orpheus, Prometheus, and Persephone (any number of other myths can be included later) with the aid of such questions is followed by comparison of the narrative elements which the myths have in common. At first such a procedure presents some difficulty because students tend to fasten their attention on the details of the stories. Thus if Oedipus takes a journey by land and Jason takes one by sea, they may see no similarity at first. Likewise if Oedipus is cast out upon a mountainside to die as an infant,and if the infant Perseus is put to sea in a chest with his mother, the students may ignore the similarities. The teacher's questions must lead the student to make abstractions in order to see the similarities of the journey and the attempted infanticide present in both myths. When the various similarities among the myths have been isolated, the students can arrange the abstracted incidents in the chronological order in which they ordinarily appear in the various myths. At this point in the unit the students examine an Eskimo folk tale called "The Boy in the Floating Coffin" which follows the pattern described above very closely.

Two questions now arise. What do these events signify? Why do the various stories bear such striking resemblances to one another?

The second question can be answered through class or individual research, using materials such as the books already mentioned and a number of introductory essays to compilations of myths many of which are available in school libraries.

Students answer the first question in dealing with a series of more refined problems surrounding the hero's noble birth, the attempted infanticide, the hero's journey to a strange land, the supernatural aid he receives, his task and its meaning for his society, his ascension to a ruling capacity, and his ultimate, violent death.

The teacher's questions should lead the students to infer that the hero of myth is not an ordinary man and that his differences from ordinary men are of both degree and kind. The hero is braver, stronger, and more intelligent than ordinary men. He is of royal birth and therefore of more importance to the society. He has magical or supernatural powers which enable him to overcome not only ordinary environmental difficulties, but the difficulties of strange, unnatural lands and monsters. The powers to overcome such obstacles make him different in kind.

The attempt to do away with the infant hero is frequently prompted by the threat he poses to the existing ruler, frequently the hero's father, grandfather, or uncle. The attempt, however, always fails and the hero, after returning from his journey and task, deposes the ruler and becomes ruler himself. The hero, however, must grow old and must give way to his successor just as his predecessor has given way to him. This cycle suggests the eternal struggle for power between generations, between youth and age. In reality as in the myth the older generation, in its reluctance to relinquish power, may attempt, willingly or not, to do away with the younger, just as the younger generation, in its eagerness for power, may attempt to slay the older. It is the younger generation that is ultimately successful.

The hero's journey to a strange land, usually a land which is outside the realm of human experience, and the execution of his task, serve two purposes. On one level the journey and task prove the hero, while the task is ordinarily of benefit to the society. On another level the hero, in confronting and battling the forces of the unknown, suggests that the unknown forces of the universe are not omnipotent; the ogres are not immortal, nor the fires of hell unquenchable.

At this point in the unit the teacher introduces the concepts of ritual in general and of the seasonal ritual in particular. The paucity of materials in most school libraries suggests that the best approach is through a carefully planned lecture by the teacher. The lecture should proceed from what the student already knows about modern ritual practices and the symbolic character of the waxing and waning of the seasons to the particular rites of the seasonal pattern as it has been described by T. H. Gaster in Thespis and E. O. James in The Ancient Gods. Wherever possible the student should be called upon to supply modern parallels and encouraged to ask questions. The lecture describes the four basic rites of the seasonal ritual: mortification, purgation, invigoration, and jubilation.

The rite of mortification involved and still involves the suspension of normal activities through such means as fasting, the temporary suspension of all business transactions, and the real or symbolic slaying of the king. All of these indicate a world which has been wrenched out of its normal cycle temporarily and correspond to the annual symbolic winter death, an event frequently anthropomorphized by primitive people.

The rite of purgation generally assumed the form of cleansing by fire and water, an act to which our modern spring cleaning may be distantly related. Part of this rite was sometimes the expulsion of the scapegoat who was selected by lot perhaps and driven from the community carrying all the evil of the group with him.

The rite of invigoration generally included a mock combat between the forces of old and new, between winter and summer, or between evil and good with the king acting the part of the positive force, whatever it may have been; initiation of new members into the tribe; and a sacred marriage between the king and a priestess or a symbolic remarriage of the king to his queen. Various magical rites were performed to stimulate vegetation and fecundity.

Finally, during the rite of jubilation, the king was resurrected and reinstated or, if he had been actually slain, his successor was installed. This process was joyfully accompanied by feasting and celebration.

Ultimately, the significance and purpose of these rites were concerned with bringing new vitality to the corporate body of the group. The rites of mortification are essentially a vacuation of the old in preparation for the coming of the new vitality, and at the same time they are an assertion that the death of any individual affects the corporate vitality of the entire group. The rites of purgation cleanse the topocosm in preparation for the renewal of life, while rites of invigoration actively induce this renewal through ritual combat, sexual activity, and magic. Upon the conclusion of these, the rites of jubilation serve to cement the topocosmic bonds of the community--not only among the members of the community but between the people and their god as well as the king who is his representative.

The actual lecture given to the students is an elaboration of the foregoing, and includes a number of examples of each rite. When the lecture is complete, the students compare the ritual pattern to the mythical pattern already established. In view of the ritual the mythical pattern takes on added significance. The journey of the hero, for instance, corresponds to the deposition and symbolic death of the king in ritual. The return of the hero corresponds to the reinstatement or symbolic resurrection of the king. The task performed by the hero of myth is the durative aspect of the mock combat in which the king engages in ritual. The task of the mythic hero has both purgative and invigorating aspects. It drives out evil forces which threaten the community and thereby stimulates the prosperity of the community. The position of the hero in myth and the king in ritual are also similar. Both represent the people in the sense that they act on behalf of the people. It is for the sake of the community that the king undergoes ritual death and resurrection and battles the ogres, and it is for the sake of the community that the mythic hero undertakes his journey and task. On the other hand, neither can be viewed as a representative man. Both have status and power beyond the reach of most men. The mythical hero has been granted supernatural powers and the king is frequently regarded as an incarnation of the god.

With this background firmly established,the students may approach the last two steps of the unit, a class reading of a work such as Beowulf or the Epic of Gilgamesh and individual reading of folk tales, romances, or fairy tales.

Beowulf is approached primarily from the point of view of the myth and ritual but is also examined as an introduction to epic and as it reflects the ideals and values of the Anglo-Saxon man. The translation used is by Norma Lorre Goodrich in the New American Library volume, Medieval Myths. This particular work and the particular translation were chosen for the unit because students liked it so well as outside reading in another unit--outside reading selected by individual students. The translation and adaptation moves quickly and adheres rather closely to the original text, omitting only such extraneous incidents as the fight at Finnsburg.

The final step in the unit involves individual reading and the major composition assignment--an analysis of elements of myth and ritual reflected in the materials in an ethnic group of tales.

The unit has examined the rise of myth from ritual and the significance of the mythic hero. It will serve as a background for the examination of epic and tragedy and their heroes. But most important, it has examined one phase of the various roles played by heroes and the idea of heroes in our culture. Thus the unit is valuable in itself. The student has not simply read myths and memorized names and events; he has examined their significance.

STUDENT COMPOSITIONS

The following student compositions are the proof of the pudding. Published in one of Euclid Central's student writing publications, they are illustrations of the results possible from the program described in this bulletin. The first student composition--a letter--is a vivid illustration of the tone of intellectual inquiry which this curriculum attempts to establish.

Careful definition and subtle discriminations developed from close reading and careful discussion, the search for additional information beyond the usual classroom sources, the willingness to question authority--all these are attitudes that the program hopes to develop.

The next two compositions deal with allegory and symbolism. This study of allegory and symbolism is one of the first units at each of the three grade levels. Although these two compositions deal with a work specifically as a problem in symbolic interpretation, the learning from these units should have carry-over into other units of the curriculum.

The two original satires illustrate the value of creative writing as another method of reinforcing the learning of the unit. Such writing obviously indicates the students' understanding of satire and creates entirely different composition problems than expository composition. The next composition is an expository examination of Brave New World. The English curriculum must provide opportunity in both types of composition.

The study of the hero is the basis for units on Myth, Epic, Tragedy, and Comedy. The seventh composition shows how the students are capable of abstracting an understanding of the genre from their reading, while the eighth composition shows the application of the conception of the hero and the concept of the genre to a specific work.

"Levels of Meaning in the Odyssey" illustrates the application of not only the unit concepts of the Epic hero, but also the concepts of symbolism learned in a previous unit. Thus the composition shows the ability to synthesize learning from various units in approaching a specific work of literature. The final composition illustrates the final step of each unit. It applies the concepts of the hero of myth to an independent reading assignment.

All these compositions have grown from the honors curriculum and indicate the integral relationship of the units which make up that curriculum. The preceding page outlines the entire curriculum, showing the points in the sequence from which these compositions developed.

30. Dr. L. W. Coolidge
Department of English
College of Wooster
Wooster, Ohio

Dear Professor Coolidge:

Our ninth grade English Class recently made a study of *Everyman* and our teacher suggested that we seek your opinion regarding the class discussion.

The question was--"Is *Everyman* an allegory?" Our reference is the *Thorndike-Barnhart Dictionary* which defines an allegory as "a story with an underlying meaning other than the surface meaning".

There are two sets of opinion; some of the class agree with most writers that *Everyman* is a classical example of allegory and that the *Thorndike-Barnhart* definition is incorrect. The others consider the *Thorndike-Barnhart* definition correct and the play therefore *not* an example of allegory.

Everyman is a 15th century morality play which protrays Everyman as being hunted and summoned by Death to make an accounting of his life. He sought someone to accompany him on this journey and called on his friends--Knowledge, Beauty, Strength, etc.--but they deserted him and only his Good Deeds remained with him.

I would consider *Everyman* a classic example of personification which gives inanimate objects movement. It's a fact that knowledge, discretion, death, etc. are intangible and don't have the freedom to walk, talk or have movement. But, in *Everyman* these virtues have the ability to act as humans.

According to the *Thorndike-Barnhart Dictionary*, an allegory is not to to be obvious, but rather employ hidden meaning. An example is Aesop's Fables, which portray animals acting the role of humans. The stories are usually meant to have a moral or lesson. The second level of meaning is usually conveyed by symbolism.

In this play, *Everyman* is portraying every man; Knowledge characterizes man's knowledge; Beauty is beauty; God, Fellowship, Good Deeds, etc.--each portrays himself.

There is no first level of meaning, for the story is already written on the second level. The structure of the play leaves no room for judgement, interpretation or imagination on the part of the reader.

We have come to the conclusion that the *Thorndike-Barnhart* definition is incorrect, and we should like very much to have your opinion.

Very truly,

Connie Mantey (1962)

TWELFTH NIGHT

An Allegorical Interpretation

by Barbara Ward (1961)

Twelfth Night or *What You Will* is one of Shakespeare's more famous comedies. In it Shakespeare describes the disillusioned lover, Orsino, the Duke who loves Olivia, Olivia who loves Viola, a girl disguised as a boy, and Viola who loves the Duke Orsino. Eventually these tangled love affairs are straightened out, with Orsino and Viola in love, while Olivia marries Sebastian, Viola's twin brother. Meanwhile, Sir Toby Belch and his friends are playing a joke on Malvolio, Olivia's self-important steward. They succeed in making a complete fool of him, and at the end of the play, when everyone else if happy, Malvolio departs seeking revenge.

The central theme of the play is love, the different ways and shapes it has, and the different ways it develops. At the beginning of the play the love is mere fancy, simply love for its own sake. The characters begin to realize that their love is unreal but will not accept the fact. They keep trying to make their dreams come true. Then suddenly the characters find true love which has no unreality yet fulfills their fondest hopes. There is comedy in the unrequited love of Malvolio for Olivia, although he loves the position more than he loves her. He loves himself and believes that all others must too. The play illustrates how, as a person grows and matures, his ability to understand others and himself grows along with his ability to love and be loved.

Each character illustrates this theme in various ways: The Duke, a passionate love for love's sake; Olivia, a wild foolish love for a near stranger; Viola, a patient tender love for her master. Toby loved life, a good joke, a good brew of ale and someone to share it with. Sebastian, like Viola, loved sensibly, even if on first sight, true and strong. Maria, like Toby, loved life, jokes, and companions to enjoy them with. Malvolio loved himself, position and power, longed to become better than all others. Feste, Olivia's jester, tied everything together, sensed people's moods and reacted to them. He alone kept his sanity in the tide of love. He was a wise fool knowing much and able to turn people's words against them. When the characters begin to have new feelings the love theme expands as their loves change and deepen, tempered by time and experience. Malvolio's self-love is very strong and when he is fooled he cannot see it because this love makes him take himself too seriously. The characters develop the types of love by living them, discarding each until at the end the truest and best is found by those ready to receive it.

There are different levels of meaning for all writing. One such level developed by the use of symbolism is allegorical. This is my opinion of this play's symbolism. Feste stands for Love, the Duke for Passion, Viola for the Mutual Respect that love is based on, Olivia for Wild Impulsiveness, Sebastian for the reason that calms the Wild Impulse, Malvolio for Self-importance, Toby for Indulgence, and Maria for Common Sense.

Feste is love and could seem wise or foolish. He flitted everywhere, touching and influencing all. Passion doesn't know his own mind and fixes on an unattainable goal. His love burns brightly until Mutual Respect cools his fire into deep and steady love. Olivia is a Wild Impulse suddenly and unreasonably attracted to Mutual Respect. Mutual Respect could not stop the Wild Impulse from giving more than the object of her affections could. Reason, which is much akin to Mutual Respect, came and calmed the Wild Impulse into a reliable drive. Indulgence never enjoys Self-importance so it sets out to prove Indulgence works better and shows up Self-importance. Common Sense also dislikes Self-importance. She immediately figures how to get rid of him. Common Sense married to Indulgence makes a unique and lasting union.

The scene is set in Illyria. It is an imaginary place because it symbolizes a place where Love and Passion and Wild Impulse sway all. Mutual Respect and Reason are new but finally manage to win their rightful place with the other three.

Love comes everywhere. Passion coupled with Mutual Respect and Wild Impulse together with reason rule supreme over all. Indulgence wins Love better than Self-importance ever can. Indulgence and Common Sense make a happy union and all these together make a happy life and a happy world.

The play *Twelfth Night* was written to illustrate the love theme and how the different types of love act on people and on other types of love. It points out that self-love is never appreciated in a person but that love and respect of others always is. That may be the message Shakespeare intended; it is, however, what I got out of his excellent play, *Twelfth Night*.

The Sun and Moon as Symbols in *The Rime of the Ancient Mariner*

by Barbara Kruger (1963)

One aspect of the established symbolism of *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge that particularly interested me was the Sun and Moon, and their effects on the Spectre-ship.

That the Sun and Moon are opposite poles is made obvious in the poem because of their opposite effects. In lines 170-220 these effects may be seen. When the Sun shines on the Spectre-ship, the Mariner and his crew are afraid. Then the Sun is replaced by the Moon, having an immediate effect on the ship's crew. The Mariner's fear of death when the sun shone on the Spectre-ship is changed to fear of life, the exact opposite, under the Moon's influence. Just the fact that the Sun and Moon are never in the sky at the same time in the poem, illustrates their opposition.

The Moon and Sun, as part of this theory, represent the natural and supernatural aspects of life. The Sun appears in the daytime, when people go to work, clean house, and do other natural things. The daytime is associated with natural happenings. This association is illustrated when the ship first leaves the harbor, and when the Sun shines on the slimy sea. It is natural for a ship to leave harbor, and for a man to fear physically the surroundings described in lines 110-130.

In contrast, when we think of the Moon shining at night, we think of strange things that happen in the darkness. Several examples of this association are seen in the poem, as when the spirit guides the mariner's ship back north, as the moon glows. Another supernatural event was the Mariner's fear of life, after the death of his crew, as the Moon glowed.

One of the best examples for the preceding theory is found in lines 160-220, when the Spectre-ship appears. When the Mariner and crew see the Spectre-ship illuminated by sunlight, they see natural, physical death, and are physically afraid. It is natural for man to fear death. At this time death, as illustrated by the symbol of the Spectre-ship, has negative physical attributes, because man fears it, and gives it attributes he thinks fitting for something he fears. It is described as skeletonlike, similar to a prison grate, and ugly. It is also described as "gossamere," for man, in his natural vanity, likes to think of death as frail in comparison to himself.

In contrast, when the Moon rushes out and the men die, the Mariner no longer fears death. The Spectre-ship is not even visible. The Moon, the supernatural, illuminates death for the Mariner, and he sees that in supernatural life there is no death. The Mariner no longer has a natural, physical fear of death, but realizes that the spiritual torture he must endure is worse than physical death.

The theory of the Moon representing the God of mercy, and the Sun representing the God of law, as developed by George H. Clarke is ridiculous. In lines 470-475, the Moon is described as a shadow, fading. Does this mean that after all the Mariner has endured, God's mercy is fading from him, leaving him where he started? If ever the Mariner needs mercy, it is in this place, for after such a sinful life, he had much repenting to do.

The conclusion reached through my theory, that the Moon, the supernatural, is fading because the Mariner does not need such violent, supernatural examples to show him that there is a God, is more realistic. A critic should include all of the examples of a symbol in his theory, and not use just the ones that suit his purpose.

In conclusion, the Sun and Moon are one of many sets of opposite symbols found throughout the poem. Another such set is the Spectre-ship and the pilot's boat, the former delivering the Mariner into suffering and the latter removing him from it. Because there are many such sets of opposite symbols, not all directly related, I don't think that the poem is an allegory.

Though the Sun and Moon are just one of many sets of symbols, they are one of the most frequent and relatively important sets in the poem, and add much to its plot and symbolic level.

A MOUSE EYE VIEW

by Sonja Jerkic (1960)

Now, as all this may seem rather strange to you, I will tell you what I did not find out until much later. The farmer had been told that animals, like people, need social activity. This "togetherness atmosphere" would increase work and productivity. So the farmer had decided to let the animals have a party if they would take care of the decorations and clean up afterwards. The farm animals agreed. To make sure that nothing went wrong, the farmer had sent his farm hands to keep an eye on things.

A great deal of noise and a general air of festivity pervaded the barn. As the evening wore on, though, I felt that everything was not as it should be. Though there were groups of animals milling around, it certainly seemed as if they were segregated--groups of chickens, groups of ducks, groups of horses--no mixture. Of course, I'm only a mouse, so I might be wrong.

Anyway, these groups struck me as slightly amusing. There were the chickens, standing in a corner, clucking and cackling about some of the other animals. Every once in a while, a couple of them would get together and start scratching in time to the music, but none of the other animals paid any attention to them.

Then there were the geese. They started out in a little group the way the chickens did. Pretty soon, though, they began waddling to one of the stalls. When they got there they would start preening themselves and washing their bills and, later on, they even began powdering their bills with straw dust to keep them from shining. It didn't do them any good. The only people they talked to were themselves.

I think the group that took the cake was the horses. They were lined up against one side of the barn looking as if they were holding up the wall. Each one had on a harness that had been waxed and polished until it shone but looked as if it choked its owner. They had been re-shoed but they fidgeted as if the shoes pinched their hooves. On the whole, they looked so uncomfortable that I wished they had been in their stalls asleep.

The farm hands saw all this too, and decided to try to stop it. There was a long trough of food outside for refreshments and they decided to bring it in, in hopes of getting the ball rolling. Those poor, deluded men. If I had been just a little slower I would have been trampled to death. I hadn't seen the hogs, standing in a dark corner, but they saw the food and dashed out so fast that it made my head swim. They pushed and shoved and elbowed everyone else out of their way until they got to the trough where they settled down to enjoy themselves.

Meanwhile, outside, the farmer's hounds had met some desperate-looking wolves and, instead of running them off the property, had joined them to raid the chicken coop. Luckily, one of the roosters had stayed behind and, when he saw the danger coming, had set up an alarm that brought the whole farm. The farmer came running out of the farmhouse with his gun held high and his lantern swinging. He took a pot shot at the fleeing pack but missed them.

His farmhands filled him in on the details of the wolves and the party. He finally realized that this "social atmosphere" would not improve work or productivity and this thought made him so mad that he called off all parties then and there.

NEMO'S NEMESIS

by Mark Hobzek and Mike Orazen (1960)

Gazing up at the fifty foot neon sign "Super Colossal Super Market," Nemo C. Cow marvelled at this ultra-modern establishment. He entered quickly, but timidly, and stared incredulously at the size of the store. As he looked down at the mat he was standing on, he observed that it resembled a conveyor belt. Gliding along, he suddenly felt cold steel fingers grasp his shoulders and put him in an atomic powered shopping cart, which then careened down a seemingly endless aisle.

Recovering from the shock of this experience, he gazed in wonder at the innumerable varieties of food and other articles. The store contained everything from the simplest food to atomic fired spark plugs. Astonished and over-awed with the beauty of the most attractive packaging and arrangements, he felt compelled to buy many items he saw.

Leaping from his cart, he began heaping items into the conveyance, as though he were hypnotized. There was nothing unusual about his actions in the Super Colossal Super Market, for everyone was stuffing his cart with luxuries, because all the merchandise was so enticing.

Propelling the vehicle down an aisle, he found it crowded with people. To his delight he discovered he was in the "Free Sample" aisle. The featured article of the day was a miniature can of America's newest sensation for the home-owner, Instant Striped Paint. After picking up his free sample of the item no home should be without, he noticed that the line was slowing up. As he moved farther along, he learned the cause of the disturbance. An irate customer had jumped upon a soap-box, and was shouting above the murmur of the crowd that Instant Striped Paint should be taken out of the Super Market and returned to the hardware store where it belonged.

Leaving the free sample aisle, he wandered aimlessly until he found a rack which featured a road map of the Super Market (for a mere $1.50) without which he could not find his way out of the market.

Forging ahead, Nemo found his way to the aisle which led to the check-out counters. While waiting for a traffic light to change, his attention was drawn to a large sign with bright red letters. It announced the beginning of a nation-wide contest, in which the grand prize was fifteen minutes to collect all the merchandise one could gather in the super market. The directions were simple: Just complete in thirty-three words or less "I like Ravishing Rose green phosphorescent finger-nail polish because--". Although Nemo was not acquainted with the product, he took an entry blank.

Upon reaching the check-out counter, he realized how much merchandise he had accumulated. The cashier totaled the bill which came to an overwhelming $76.69. Nemo jokingly told the cashier to charge it to the management, but after a menacing look from the cashier, he quickly pulled out his wallet. After paying his bill, Nemo was thrilled to learn that because he had purchased over $69.00 worth of items he was given a coupon worth $5.00 off the final purchase price of a new automobile. Along with this ticket, he was given some Summit Value Stamps. When a book of these stamps was completed, it could be redeemed for vauable premiums.

As Nemo walked home, toting five bags filled with groceries and other items, he recalled his recent experience. The Super Colossal Super Market and all its super-facilities made him proud to be a citizen of his country, great because it developed such fine modern conveniences.

BRAVE NEW WORLD: A Review

by Douglas Vukcevic (1960)

Can you imagine yourself living in a world where all people are completely happy, yet all of them have been trained and conditioned to be happy? A world whose people had absolutely no worries, weren't afraid of death--took it in the natural course of events--were never ill a day of their lives, didn't have to worry about nagging wives or parents, didn't even have to worry about becoming old, and were blissfully ignorant of disturbing passions such as anger, fear, and jealousy? I'm sure this thought sounds very interesting and inviting; and in Brave New World by Aldous Huxley you would find just such a Utopia of perfect comfort, chemically pure contentment, and complete social stability; everyone gets what he wants and never wants what he doesn't get. He would be living with people who could freely make their own decisions; but who unwittingly thought in predisposed channels. I know all of what I have written may sound preposterous and absurd to those who have not read Brave New World, but I believe, along with Mr. Huxley, that he does not write beyond the thread of impossibility.

The most important idea upon which Brave New World is based is making people love their servitude. In order to achieve this the following devices are employed.

A technique of suggestion called "hypnopaedia," or sleep-teaching, instills in the individual, through thousands of continuous repetitions, the "correct" ideas which will make him happy in his particular "caste."

An ingeniously developed science of biology enables, through artificial means, the mass production of babies. Their lives are then predestined for them through different chemical processes. This allows the government to socialize everyone and still get all types of work done.

A delicious wonder drug known as soma has "all the advantages of Christianity and alcohol, but none of their defects." After usage of this drug, the result is a pleasurable holiday from reality.

A foolproof system of eugenics standardizes the human product, therefore stabilizing the civilization by making it easier for the world controller to manage the people.

Obviously Mr. Huxley is directly satirizing, by exaggeration, the "progress" of our scientific civilization. He dramatizes the choice between a return to primitivism, or a forward march toward the material and industrialized Utopia--a choice, as Huxley has since observed, "between insanity on the one hand and lunacy on the other."

Mr. Huxley describes to the reader, both the tremendous price that this Utopia has paid for its happiness, and just as impartially, he vividly gives the reader a picture of the hardships which would be encountered in the way of life defended by the Savage. In Brave New World, God and Good have been abolished because they present sin, guilt, and self discipline, which are all menaces to stability. Beauty and solitude have also been abolished because they reduce mass consumption, the economic idea on which our Brave New World thrives. As Mustapha Mond, World Controller, said, "Beauty is old and attractive; and we don't want people attracted by old things. We want them to like the new ones." High art has been sacrificed for happiness, with scent organs and feelings taking its place. The ironical thing about Brave New World is that it has even had to treat science, the base of its origin, as a potential enemy because science is truth seeking and therefore is revolutionary. Huxley gives a clear picture of the Savage's cost for his way of life--disease, poverty, physical suffering, the right to live in constant apprehension of what may happen tomorrow, and the right to be unhappy and unstable.

All in all, I believe that Aldous Huxley's Brave New World is a brilliant example of criticism in disguise. Although he stretches the story to fantastic extremes, Mr. Huxley believes that unless we destroy our civilization in a nuclear war, this "Utopia" will be upon us in a few short generations. Certainly, this is a horrible thought, and by exposing it in the form of a satire, Mr. Huxley is actually helping us to put up our defenses against it.

THE NATURE OF TRAGEDY

by Karen Heckert (1961)

One of the hardest words to define in the English language is "tragedy." What is tragedy? We will here attempt to explore the dramatic aspect of tragedy and formulate a definition for it.

According to Aristotle, the first great drama critic, tragedy is essentially the drama of a noble person overthrown by a flaw in his character. Not mere misfortune or chance determines this downfall, but the intervention of a supernatural power, such as the Greek gods, Fortinbras' ghost, or Macbeth's Weird Sisters. These powers put the tragic figure's character to the test, and that tragic flaw betrays him. This can be clearly seen in all five of the tragic figures I will use as examples, Oedipus, Creon, Dr. Faustus, Hamlet, and Macbeth.

Oedipus is overconfident and arrogant. He believes he stands so high that not even the gods can shake him. His character is such that he cannot afford to doubt, even a little. When the test comes, his fear of uncertainty drives him to discover the truth that destroys him.

Creon is proud, too proud to admit a misjudgment. By refusing to admit his error, he condemns his pretentions to death along with his noble niece.

Dr. Faustus craves infinite power and knowledge. To repent his bargain with Mephistopheles would be to admit his fallibility and relative unimportance beneath God's will.

Hamlet is burdened avenging the wrongs of a whole country, symbolized by his decadent uncle. He becomes disillusioned and disheartened by his relatives' conduct and loses faith in himself, and his sense of justice.

Macbeth yields to ambitions stirred by a wife possessed by evil. He allows himself to be pushed into crime, yet cannot fight his conscience when it returns to haunt him. He is unable to stand firm, like a sapling that bends with the wind, yet he is torn out by the roots by the very powers to which he yielded.

One of the most essential elements of tragedy is the evocation of pity and sorrow in the audience called empathy. To understand the tragic figure we must be able to identify ourselves with him, to feel his fears and sufferings. Yet, we cannot feel too much. To lose that sense of objectivity that allows us to relate the play's characters and events to our own values would result in mere melodrama. We must realize that the misfortunes that afflict the tragic figure are of his own making and not those of heedless chance.

This brings us to another element of tragedy, irony. The main character acts in such a way that he defeats himself. Oedipus discovers his guilt in trying to disprove it. Creon loses his pride through trying to retain it. Dr. Faustus' bargain to gain power gives him none, but delivers him into the power of Lucifer. Macbeth's crown only gains him strife and death.

All these men are destroyed by a fault in their characters, yet the destruction would be futile if it did not in some way correct the flaw. Therefore, to give a tragedy a satisfactory ending we must again raise this noble figure brought low, caulk the cracks in his character, and demonstrate that his suffering has not been in vain. False pride must be replaced by humility, doubt and indecision by courage. Good defeats evil, and the tragic figure is no longer truly tragic, for he has not suffered and died in vain.

We conclude that tragedy is the drama of a noble man inadvertently destroying himself through a flaw in character. The tragic figure is purified by suffering, his flaw is burned away with pain, and he is left more noble than before. During this catharsis the audience experiences empathy with the protagonist but does not become completely involved.

We see on the stage a reflection of life. The good suffer, as they do in reality, yet the suffering is for a purpose. The essence of tragedy is the nobility of man and his final triumph over pain and circumstance.

DEATH OF A SALESMAN--A Tragedy?

by Pat Irwin (1962)

Is Death of a Salesman a tragedy? To answer this question we must describe tragedy in terms of its requirements and then attempt to ascertain whether or not Death of a Salesman conforms to the pattern of tragedy which we have established.

Tragedy is centered around the self-made decline of a central character who embodies superiority and an essentially strong character. Conflict is used as an instrument to reveal some flaw in the tragic hero's character. The hero's free choice to struggle against fate, connected with the conflict, leads to his self-destruction or self-punishment. As a result of the main character's decline he may experience catharsis, which entails a purgation through suffering. Irony, apparent in all tragedy, usually is a revelation of the character's major flaw, which invariably leads him to his fate regardless of his attempts to escape destiny. Empathy and aesthetic distance are also incorporated in tragedy. Aesthetic distance allows the reader to look at the play from a detached and rational standpoint. However, when it is combined with empathy one is compelled to sympathize with the tragic hero but to refrain from becoming vicariously involved with him.

Now that the pattern of tragedy has been established we may proceed to relate the pattern to Death of a Salesman in an attempt to discover its merit as a tragedy. This play portrays Willy Loman as the confident businessman endowed with the firm belief that the road to success is paved by "personal attractiveness" and the quality of being "well liked." When his environment suddenly closes in on him and his false world of pride begins to crumble, he tries to escape into the past. This attempt leads to a rapid degeneration of his mind as well as an irrationally formed reason for suicide.

Willy Loman possesses an intricate network of psychological conflicts. This complex system of conflicts conceals the true Willy Loman and complicates the task of determining if the true Willy Loman has a basically strong character and the quality of superiority. The primary causes of his enigma are his incessant contradictory statements and his aim to evade reality, enabling him to revel in the artificial superior self-image he has created of himself. This evasion of reality can hardly be considered the mark of a strong character. Another reason for his contradictions is his fear of acknowledging his own failings. Whenever he makes a reference to any of his possible inferiorities he always contradicts himself to re-establish his self-image of superiority. This shows that his doubts are never totally confirmed because his mind recoils from any admission implying his weakness.

In the tragedy Oedipus Rex, Oedipus seeks the truth of his own free will rather than avoids it and thereby causes his downfall. However, Willy Loman, by failing to recognize the truth, is also led to self-destruction. Oedipus made an extensive inquiry concerning the key to his fate, disregarding pressure from any outside forces. This type of behavior known as "inner directed" is connected with the factor of free choice, the ability to make decisions unbound by any outside influence.

In contrast, Willy Loman is a victim of determinism. All his actions are directly or indirectly controlled by some outside force. Because of his weak character he is unable to rise above his environment and other forces which oppose him. Instead he succumbs to his surroundings and never questions his values or goals. This point is evidenced in his admiration for his brother, Ben, whose theory of success was comprised of luck and simplicity. By following his brother's theory, Willy believed he, too, would become a success. He failed to realize that real success is a product of work and the courage to prove oneself as an individual who develops and follows his own standard of honesty and courage. Willy remains a conformist directed completely by the goals and standards of others.

Although several characters try to rescue Willy's mind from absolute decline, they are unsuccessful because his tendency to withdraw from reality has gone beyond the point of correction. This tendency accounts for his retreats to the past which supply a refuge where he can reinstate his self-confidence. They also provide an opportunity to re-experience exaggerated instances of materialistic gains. Because one of his main purposes in life is to attain success through "personal attractiveness," he develops a dangerous pride. His quick temper is often used to defend his pride. Both pride and bad temper are looked upon as degrading characteristics and further contribute to the decline of his character.

The previous analysis of Willy Loman shows clearly that his character is essentially weak and that his superiority is only a self-image, compared to his true inferiority. Although Willy Loman fails to fulfill the first requirement of tragedy he does meet the second qualification. His struggle against environment and culture, or actually his destiny, is evident in every action. The enclosing apartment buildings, the increasing deterioration of his possessions, the failure of his sons and the emphasis on success all combine to make him a victim of his environment. Although he struggles against it, his fate has been pre-determined and his battle is in vain. The presence of determinism in Death of a Salesman may be disputed by some people. Some may argue that Willy Loman wasn't compelled to make the decisions he made or hold the materialistic views he held; but if he hadn't followed the course of action he pursued, he wouldn't have been Willy Loman.

Willy Loman, unlike some tragic figures, does not experience catharsis. He died as he had lived, in a vivid dream of success and recognition. His failures had not dimmed his aspirations or the image he had created of himself. He hastily excused each failure and thus prohibited any confession of his faults or any impulses to amend his errors.

Irony is definitely present in the play. His ideal was to die the "death of a salesman" which he believed entailed a display of respect and remembrance on the part of a vast majority of his acquaintances. He used suicide as a kind of revenge to sell himself to the few who doubted him, although he was certain that those who didn't respect him were in the minority. The irony was that his suicide only served as proof that those who respected him were in the minority and that all his aims were in the wrong direction. In Oedipus Rex, the irony differed from that of Death of a Salesman in that Oedipus was fully aware of the steps he took leading him to his destiny; whereas Willy Loman was completely unconscious of the fact that all his actions contributed to his decline.

Empathy and aesthetic distance were both effectively used by Arthur Miller. One can't help pitying Willy Loman despite the fact that his decline was self perpetrated. Perhaps this is due to the fact that Willy Loman was so helplessly unable to escape from his fate as a victim of his environment. Even when we can pity his situation we may at the same time see him in his true light--an optimistic fake.

After examining Death of a Salesman, we can make several judgments. The play contains all of the elements of the tragic hero pattern except the qualities of strength of character and superiority of the hero, a true struggle against fate, and catharsis. However, because these elements are the most important in the pattern of tragedy, they outweigh the elements of tragedy which are found in the play. Because of this, Death of a Salesman is not a tragedy in the classic sense.

Levels of Meaning in the Odyssey

by Carol Rasmussen (1963)

At plot level the Odyssey is an adventure story which has held the rapt attention of people for over 2000 years; however, by looking at its higher levels of allegorical and thematic and ritual, we can find in Homer's words a much broader meaning.

On the allegorical level Odysseus signifies the ideal human mind, his character consisting of all desirable traits and the only defects those basic to all human nature, and his journey the journey of the mind as it seeks maturity, or enlightenment, when these defects no longer exist. The Trojan War signifies Odysseus' first awareness of the adult world, the time when he is thrust into it, and the battle with the pretenders, the final reaching of maturity, after which all defects in his character which made his life so miserable disappear, opening a new aura of feeling for him.

Each of the episodes in which Odysseus becomes involved signifies a certain defective trait in human nature which must be overcome in order to reach maturity. The Cyclops episode signifies selfishness, the Circe episode the element which makes each sex desire to overpower and destroy the other, the Winds episode jealousy and greed and the harm that they can do, Calypso and the Sirens materialistic and sensual temptation, and the Helios incident conceit and man's tendency to take for granted and even misuse things which are not his in the first place. The first danger Odysseus meets, the Lotus-Eaters, seems to sum up all of these ideas and, in the story and its allegorical interpretation both, provides a general preview of things to come. The Lotus-Eaters represent the "wayward" element in a man which makes it easy for selfishness, jealousy and greed to blind him in such a way as to make him give up all else in pursuit of some materialistic and/or sensual temptation and still leave him with the conceit to think that he is the wisest of all.

On the ritual level the journey of Odysseus signifies the rites of mortification climaxing in his visit to Hades. During the journey certain normal activities are suspended, in Hades much howling and wailing and shedding of tears takes place, and Odysseus, in whom the rites are vested, is an evacuation of his former selfhood. Rites of purgation are signified by the battle with the pretenders and the cleaning up that follows, in which evil is expelled from the house. The rites of invigoration are characterized by the reuniting of Odysseus and Penelope and also by the ceremonial reinstatement of Odysseus as the head of the household. Last, the rites of jubiliation are represented by the return of the dead (Odysseus) to his father and wife and the everlasting happiness predicted for Odysseus and his family.

The two basic thematic concepts present in other examples of heroic poetry are also present in the Odyssey. The first of these, trial by ordeal, is signified by the journey of Odysseus; he alone out of all of his men has the strength and courage to withstand the hardships which beset him. The second concept, trial by combat, is signified by the battle with the pretenders at the end of the story, in which Odysseus, the good, triumphs over bad, the pretenders, because he is favored by the gods.

As you can see the Odyssey is more than just an adventure story. By giving us an insight into the Greek culture of its time it reveals, through various levels of interpretation that, although the Greeks were a somewhat primitive people, they had a keen understanding of the psychological processes of the human mind and lived in a comparatively refined society.

The French Folk Hero and the Hero of Myth

by Diane Frank (1963)

The hero of the French tales, legends, and fairy stories is basically the same as the hero of Greek myth. However, before comparing the two, it is necessary to point out two types of French hero. The first is the poor commoner, who manages to become a hero through wit. An example of such a hero is the story of the Miller and the Ogre.

The miller and his villagers were plagued by an ogre. The ogre kills the miller's cow in spite, and the miller tries to salvage the remains of the beast. Using the remains of the cow, the miller manages to make a complete fool out of the ogre. The ogre is finally tricked into drowning himself, and the miller lives happily and richly ever after.

The second type of French hero is usually the son of an honorable family, and is later knighted. This hero is a devout Christian and generally a philanthropist. The completion of this hero's feat is usually dependent on his faith. I think this second kind of hero is a reflection of the expansion of the Christian religion during Medieval times. The miracles of Christian faith bear a resemblance to the tales of the supernatural used in mythology.

Like the mythical hero, the French hero is different from others. However, this difference is in degree only. The French hero is kind and honest, while those surrounding him are mean, thoughtless. There is no difference in kind such as extremely unusual powers and the supernatural family tree, that appears in the mythology.

As the heroes of the myth and also of the French story reach the end of their youth, they recognize a task which must be performed. Here again, the degree of the two stories differ.

While the mythical hero proceeds to slay a monster of some type, the French hero performs a task that is blocked by various obstacles. (Usually a mystic three, symbolic of beginning, middle, and end.) The easy accomplishment of the feat is more of a reward for overcoming the obstacles. Also like the mythical hero, the French hero receives aid. This aid is restricted to witches and animals, instead of gods, probably because of Christianity. The help of God in the stories of knights is only suggested through a deeper determination of the hero to accomplish his task. But the aid of witches and animals is shown materially, such as a gift to the hero containing unusual powers. These people or animals often prophesy or determine the fate of the hero.

To continue, all the heroes overcome the task given them. Here, the stories change in degree again. The French story ends here, the hero usually living happily ever after, whereas the mythical hero frequently meets a calamitous death. This may be significant in that the mythical stories are directly related to religion.

The Greek religion was based on a fear and appeasement of the gods, while the Christian religion is based on more a reward in salvation, as preached in the Gospel. Hence, the happy ending for the French hero, and a tragic ending for the mythical hero, who loses the favor of the gods.

Concerning the French tale alone, it should be noted that religion is a key factor. Even in the story of the witty French hero, religion is present.

Mystical numbers are mentioned throughout all the French stories. These numbers are three, four, seven and nine. (Three, the beginning, middle, end, the Trinity, the triangle. Four, a perfect number, the square. Seven, the number of completeness, seven days of creation. Nine, because it is composed of three times the mystic number three.)

These numbers are used to describe the number of tasks, the number of children, the number of brothers the hero has, etc. Remembering the time in history these stories were formed, it is obvious that, since religion played such an important part in people's lives, that it would also be a major factor in the life of the hero.

These facts all refer back to my original statement that French and mythical heroes are basically alike. Except for the minor changes, dictated by religious beliefs, the French hero follows the general pattern laid down by the mythical hero, centuries before.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON POWER
Eighth Grade Honors Curriculum

RELATED UNITS:
The Epic Hero (9H)
The Tragic Hero (9H)

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TEACHING THE UNIT

This unit presents a series of short stories from which the students can draw conclusions about conflict as a struggle involving the relationship of two or more powers, about techniques used to establish reader attitudes, about the moral and amoral implications of power, and about the specific forces at man's disposal.

When this analysis of power has been completed, the students deal with the same stories, this time in terms of other concepts that the curriculum has dealt with--courage, justice, etc. As the students compare the validity of these approaches, they are forced beyond these particular approaches to a consideration of the unit's inductive process as a method of approaching literary thematic unity.

After these aspects of the short story have been developed, the students read additional short stories to develop their facility at analysis, and to induce further ramifications of the concept of power in literature.

If students have practiced enough, these processes of analysis--so awkwardly and hesitantly applied at first--have become skills which they can now apply to a longer more complex work, Shakespeare's Richard III. This study begins with prereading activities--readings from The Prince, Marchette Chute's plot summary, and viewing the Olivier production--and proceeds through study guides and a variety of classroom activities to a final analysis of the power structure and thematic structure of the play.

Next, the students relate the learning of the unit by writing a creative work involving the concepts of power not only as they have been induced from literature, but also as they appear to be a significant focus on their own experience.

Finally they independently apply the skills and procedures they have developed in an analysis of a work selected from the bibliography. This final activity gives the student an opportunity to work independently at his own level, and gives the teacher a final evaluation of the learning that has taken place in the unit. The success of the unit will be apparent in the skill with which the student uses the concepts in the analysis of his reading.

MATERIALS

SHORT STORIES:

Farrell, James T., "The Scoop," 75 Short Masterpieces, Bantam Books, New York, 1961.
Gibbs, Angelica, "The Test," 75 Short Masterpieces.
Gill, Brendan, "Truth and Consequences," 75 Short Masterpieces.
Hanley, James, "The Butterfly," 75 Short Masterpieces.
Haycox, Ernest, "A Question of Blood," 75 Short Masterpieces.
Maurois, Andre, "The Guardian Angel," 75 Short Masterpieces.
O'Flaherty, Liam, "The Sniper," 75 Short Masterpieces.
Parker, Dorothy, "The Standard of Living," 75 Short Masterpieces.
Runyon, Damon, "A Dangerous Guy Indeed," 75 Short Masterpieces.
Steinbeck, John, "Over the Hill," 75 Short Masterpieces.
Zweig, Arnold, "Kong at the Seaside," 75 Short Masterpieces.

PLAY:

Shakespeare, William, Richard III.

ESSAY:

Chute, Marchette, "Richard III," Stories From Shakespeare, New American Library, New York, 1959.

FILMSTRIP:

"Richard III," Educational Audio Visual Inc., Pleasantville, New York.

MOTION PICTURE:

"Richard III," Brandon Films, Inc., New York.

LESSON #1

OBJECTIVES: To infer the power conflict of a short story at the literal level.
To recognize some of the techniques an author uses to establish the reader's attitude toward the figures of a story.

MATERIALS: "The Butterfly"
"An Essay on the Importance of Power"

PROCEDURES:

A. Read with the students the essay viewing power conflict as a dominant force in life. Continue to present such strong views until the students are involved in argument with you and with each other. In your presentation use incidents that will be familiar to the students and close to their lives. Such a discussion leads to the reading of "The Butterfly."

B. The discussion, if it successfully involves the students, is an adequate focus of attention for reading without a study guide. Distribute the story and preview difficult vocabulary words:

furtive
chaos
infernal
serene
serenity
flouting
manifested
insolent
contrition

C. When the students have finished their reading, have them discuss the story in terms of its power structure.

1. What figure has the greatest power in this story?
2. What is the usual picture of a priest?
3. How does Brother Timothy differ from this picture? (Have students cite specifics from the story as well as abstracting them with such words as angry, mean, impatient, etc.)
4. What are Brother Timothy's goals?
5. How could the boy have avoided the conflict even after missing mass?
6. What are the boy's purposes or goals?
7. Why does he not take a course which would avoid the conflict?
8. Why does Brother Timothy win the conflict?
9. Doesn't this story support the thesis of the essay we have read? (Better students might start with this question and develop the answers to the other questions from this discussion.)
10. How does the author force our sympathy to lie with the boy? (The answer to this question should be developed thoroughly and specifically enough so that the following are mentioned):
    a. descriptive statements about Brother Timothy.
    b. judgements about Brother Timothy.
    c. actions of Brother Timothy.
    d. serenic, joyful description of what Cassidy had done.
    e. tears of boy.
    f. relative position of boy - Brother Timothy--sympathy for the underdog.
    g. symbolism of butterfly and its destruction: boy and destruction of his innocence.

D. To aid the students in developing their thoughts about power, lead a discussion to suggest sources of ideas for a paper.

1. The assignment for tomorrow is to write an outline for a paper analyzing power and explaining its importance in our lives and in literature.
2. Before we divide into small groups to help each other get ideas, let's have some suggestions about where we could get ideas. (Use leading questions to assist the students in developing these sources of ideas.)
    a. Analysis of the essay, its implications, and your disagreements.
    b. Analysis of the story, its implications, and your disagreements with it.
    c. Additional stories, essays, and TV.
    d. Personal experience.
    e. Other people.
    f. Reference sources:
        Dictionary
        Thesaurus
        Bartlett
        Syntopicon
        Encyclopedias
    g. Logical systems:
        Golden Mean
        Contrast
        Aspects
        Kinds
        Hierarchy
    h. Formulating questions about power:
        Who, what, where, when, why, how?

E. When such sources of information have been suggested, divide the class into small groups to discuss their ideas about power and to brainstorm sources and ideas about power.

AN ESSAY ON THE IMPORTANCE OF POWER

Life is essentially a conflict. The history of mankind can best be viewed as the struggle of man to control his surroundings and other men. The biography of any individual is primarily an explanation of the forces he has fought against and his success or failure in that fight.

The world of man is a battlefield in which each of us must search for those tools which give us power to accomplish our objectives. The pqwn of this battlefield is the man without goals or purpose. Neither understanding the world in which he lives, nor desiring to improve his lot, he is pushed, used, and destroyed by those who have goals and use their power to reach them. The man or woman without purpose stands idly, moved by the forces surrounding him. The man of purpose moves determinedly, manipulating and controlling the forces at his disposal.

As purposes differ, purposes conflict, and the result is a battle for power. This is a dog-eat-dog society. Survival of the fittest is the only worthwhile philosophy of life. If you turn the other cheek, you get your face kicked in by someone on his way to the top. In the struggle for power, only the person with a strong will to achieve, unhampered by sympathy or conscience, will prove the victor.

LESSON #2

OBJECTIVES: To distinguish amoral and moral implications of power.
To recognize the pathetic fallacy.
To distinguish the point of view of a character from the point of view of the author.

MATERIALS: "Death of a City"
"The Butterfly"

PROCEDURES:

A. Lessons 1, 2, 3, and 4 of this unit are directed to isolating and objectifying major problems in the study of power in literature. To this end, the study guides and procedures are spelled out in detail. Yet another major purpose of these four lessons is to give the student time to work out in his own mind and on paper his analysis of the role of power in both literature and in daily life. Consequently, the organization and presentation of these lessons should be adapted to reach these two goals in the way that seems most appropriate. It is quite possible that a good class might complete the analysis suggested in these four lessons (and probably be able to add significantly to it) with just one story as a stimulus. On the other hand, slower classes might need to read as a whole class more stories than are included here before they are ready to go on to small group or individual work. The amount of time spent in whole class discussion, small group work, and individual reading and writing must be determined by the teacher as he works with the particular class.

B. To introduce the problems of morality into the study of power, begin the class discussion with the story read in lesson one.

1. What were the results of Brother Timothy's uses of power?
2. Was Brother Timothy's use of power morally right or wrong?
3. Did Brother Timothy think his actions were right or wrong?
4. Did Cassidy think Brother Timothy's actions were right or wrong?
5. How did the author imply a judgement of Brother Timothy's actions?
   (See answer to question ten in lesson one.)

C. Divide the class into small groups, distribute copies of "Death of a City" and its study guide, and collect the outlines they have written. (See Lesson #1, D, 1.)

D. When the students have finished their analysis of the study guide questions, have each group select a representative to present their ideas to the class. Encourage disagreement and conclude the discussion by eliciting from the students the major kinds of questions that the unit has dealt with thus far.

STUDY GUIDE: "Death of a City"
by Karen Heckert

VOCABULARY: azure, omen, sanctuary, oblivion.

1. What is the figure of power in this story?
2. What are the results of this use of power?
3. What is the fault with the word use in the above question?
4. What does the author do to create the reader's attitude toward this force? That is, what does she do to imply a judgement of this force?
5. What is ironic about this story?
6. Does this use of irony imply a moral judgement about the right and wrong of this power?
7. In what ways is Brother Timothy as uncontrolled and unreasoning as a natural element?
8. In what ways is Brother Timothy rational in his use of power?
9. What will your attitude be toward Brother Timothy if you assume that he is unreasoning?
10. What will your attitude be toward Brother Timothy if you assume that he is rational and purposeful?

LESSON #3

OBJECTIVES:
To see power as only one approach to literature.
To recognize conflict as a struggle for power.
To specify forces at man's disposal in his struggle for power.

MATERIALS:
"The Scoop"
"Critical Analysis of 'The Butterfly'"

PROCEDURES:

A. Return the students' outlines and discuss strengths or weaknesses that seemed to dominate the students' themes.

B. Review with the class the major questions that the unit has dealt with thus far (see Lesson #2, D.) Ask the students if they have any other major suggestions to make about important questions to use in the analysis of power in literature. If they do, follow their lead; if they do not, introduce the story "The Scoop" by previewing vocabulary, referring the class to the questions they have reviewed, and suggesting that the story might suggest other important questions.

VOCABULARY:
emitted
cassock
sauntered
flamboyant
emulated
brandishing
volatile
dynamo

C. As they read, discuss individual problems raised in the outline assignment. After the students have finished their reading, use questions such as numbers 1, 2, 3, and 10 in the general study guide following this lesson to direct their attention to the second and third objectives of this lesson. Follow the same procedure with "The Butterfly" and conclude by adding these questions to the list of major questions.

D. Distribute copies of the critical analysis of "The Butterfly" as a story of innocence and experience, and have the students read it. Ask questions about the appropriateness of this approach versus the power approach. Ask them to try other approaches that they have used previously such as justice, courage, symbolism, etc. Have them again compare results. Work with them to write a brief paragraph which attempts to isolate the theme and techniques of the story.

E. Formalize the students' thinking about the important questions to ask about the concept of power as it is developed in literature.

1. We have used many questions in analyzing the three stories we have worked with.
2. Select from these the ones you think most important and enter them in your notebook to use with the additional stories we read.

When the students have completed this assignment, have them compare their work in small groups. Then lead a general class discussion based on the reports of the small groups. Be sure that the conclusion of the discussion includes all the important questions of the general study guide, and any good ideas the students suggest.

GENERAL STUDY GUIDE FOR SHORT STORIES

1. What power figures are involved in the literal conflicts of the story?

2. Which of these figures is most powerful? least powerful?

QUESTIONS THREE THROUGH EIGHT ARE APPLICABLE TO EACH OF THE FIGURES OF POWER IN THE STORY YOU ARE ANALYZING.

3. What are the sources from which each figure derives his power?

4. In what actions does he use his power?

5. What are the results of these uses of power?

6. Is the figure of power aware of his power?

7. Is he aware of the results that his use of power will have?

8. Does he make moral judgements about his use of power?

9. What techniques does the author use to make the reader feel sympathy or lack of sympathy toward the figures in the story?

10. How is the conflict between the opposing forces resolved?

11. What judgement does the author imply through his techniques and this resolution of the conflicting powers?

12. Does the work function allegorically to create a specific second level of meaning?

13. What beliefs does the author imply about man's use of power in relationship to his environment, to other men, and to the principles of right and wrong?

14. Is the analysis of this story in terms of power an inadequate analysis? If so, in what ways does it miss the really central issue of the story? What is the central issue? What is the relationship of a "power concept" to that central issue?

CRITICAL ANALYSIS OF "The Butterfly"

It would appear that the conflicting elements in "The Butterfly" are Brother Timothy and young Cassidy. To recognize them by name is a rather literal approach, but to recognize what each symbolizes gives the story real worth.

Consider briefly what they might symbolize in terms of the various themes which you have studied. If the theme of the story is power, then Brother Timothy may be considered a tyrant or bully, using unquestioned power against a rather helpless boy and a caterpillar; if this is the case then the theme is rather too simple. If justice is the theme, then injustice is certainly overstated and again, the theme is too simple. If the theme is courage, then Cassidy's courage is not completely dealt with and, once more, it must be concluded that the theme is too simple.

Though simple, all the themes mentioned are applicable to a degree; however, to arrive at the most applicable theme, the reader should attempt to fit all facets of the story--character development, plot, literal and symbolic meanings--to that theme. In "The Butterfly" a theme must be found that is consistent with plot or conflict between Brother Timothy and Cassidy and Brother Timothy's crushing the caterpillar, a theme consistent with the author's development of both characters, a theme consistent with the literal and symbolic meanings of the caterpillar.

Of further importance in deciding upon the proper theme is the central symbol of the story. The author has carefully drawn our attention, through Cassidy's thoughts, to the hope offered through the caterpillar of growth and development to the ultimate beauty of "The Butterfly." Cassidy's thoughts support such a hope and, more important, so does the title of the story.

Power and injustice may have ended the hope of beauty's development, but neither can be the ultimate theme of the story because we must ask, the power of what or whom, or the injustice of what or whom has brought an end to the hope of beauty as symbolized by the development from caterpillar to butterfly. The answers to these questions obviously apply to Brother Timothy and the evolving theme resulting from his action and characterization. But what of Cassidy, the second person involved in the conflict? It is evident that some theme, applicable to both sides of the conflict, must be found.

By definition, conflict implies opposing forces or contrast. Contrasting worlds or states of the mind are found in most literature, but because we tend to identify with one or the other of the contrasting elements, we tend to defend our choice and in defending such a choice we tend to moralize; religion divides in terms of heaven and hell, good or evil, moral and immoral. As students of literature we must find some way of depicting these contrasting elements, such as those exemplified in "The Butterfly" without moralizing.

The theme that best fits the requirements 1) of being applicable to both elements of the conflict and 2) allowing the presentation of moral reality without moralizing is that of "innocence and experience."

Before applying this particular theme to "The Butterfly," we must define the two elements. Innocence is defined formally as

a. freedom from sin, evil or guilt; doing or thinking nothing morally wrong; pure.
b. freedom from knowledge of evil; knowing no evil.
c. freedom from guile or cunning; simplicity.
d. incapability of harming, injuring, or corrupting.
e. silliness; foolishness; ignorance.

Experience is defined formally as

a. an actual living through an event or events; personally undergoing or observing some thing or things as they happen or occur.
b. all that has happened to one; everything that one has seen or done.
c. the effect on one of anything or everything that has happened to him; individual reaction to events, feelings.
d. knowledge, skill, or practice resulting from all that has happened to one or that has been seen or experienced.

You will note that there are varying degrees or levels of innocence and varying forms of experience. If you were to devise a scale for both innocence and experience and attempt to classify characters according to the scale, measuring them at the beginning of a story and at its end, you would note that the character generally moves from a greater to a less innocent state or he may even move from a state of innocence to a state of experience.

The character's passage from a state of innocence to a state of experience is the theme of much of our literature; you will find it in fables and myths, in both prose and poetry. The theme of innocence and experience serves in many types of literature such as the epic, comedy, romance, tragedy, and the ironic forms of these types. In myth, epic, romance, and comedy, the hero may rise and succeed as he passes from innocence to experience; in classic tragedy and realism he may fall or be destroyed as he passes from innocence to experience.

Because we are never completely innocent or completely experienced, a movement from any state of being to a new state implies movement from innocence to experience.

Perhaps some of what has been discussed here may be applied now to "The Butterfly." Considering our characters as they have been presented by the author we must begin with Brother Timothy. Our introduction to him takes a strange or ironic turn, for it may reasonably be assumed that a "Brother" or member of a holy order, although a man and therefore experienced, should, because of his profession, be free from evil, sin, and guilt, but instead we find that the knowledge resulting from all that he has seen or experienced seems to have erased all traces of innocence. As a product of experience Brother Timothy seems trapped in a cocoon or a cassock, frustrated by it. His nervous fingers pull at the buttons, he is red-faced, his mouth twitches, his pacing is wild and aimless, his thoughts are chaotic. Although he sees in Cassidy contentment and serenity he does not recognize them as the marks of innocence. Instead he applies terms of "experience" to the boy: insolent, villainous, culprit, wretch. He demands contrition from one who is innocent or free from guilt, sin or evil. Brother Timothy is the perfect reflection of portraits of experience drawn by William Blake in his *Songs of Experience*.

"A Divine Image"

Cruelty has a human heart,
And Jealousy a human face;
Terror the human form divine,
And Secrecy the human dress.

The human dress is forged iron,
The human form a fiery forge,
The human face a furnace seal'd,
The human heart its hungry gorge.

Turning our attention to Cassidy, we realize that his action--forgetting the mass because he was absorbed in his natural surroundings—was not a "sin" but instead an innocent act. He is characterized as silent, honest, content, serene, recognizing beauty in the caterpillar, hopeful of its ultimate beauty as a butterfly; he even feels a kinship with the caterpillar. Ironically, he even feels no malice for Brother Timothy, for he calls his caterpillar Xavier, after the founder of a church order. Cassidy, and his innocence, too, may be reflected in a poem by Blake, but this poem is from a collection entitled *Songs of Innocence*.

"The Echoing Green"

The sun does arise
And make happy the skies;
The merry bells ring
To welcome the Spring;

> The skylark and thrush,
> The birds of the bush,
> Sing louder around
> To the bell's cheerful sound,
> While our sports may be seen
> On the Echoing Green.

Cassidy's innocence allowed him to look forward to the ultimate beauty of "The Butterfly;" Brother Timothy's experience allowed him to see the caterpillar only as an object of hate. Brother Timothy crushed Cassidy's hopes of beauty; experience crushed innocence and the hope of beauty.

LESSON #4

OBJECTIVES:
To plan the procedures for keeping a notebook.
To analyze the problems of power as a concept.
To synthesize the learning to date in a definition.
To improve definition skills.

MATERIALS:
"The Test"
"Truth and Consequences"
"A Question of Blood"
"The Guardian Angel"
"The Sniper"
"The Standard of Living"
"A Dangerous Guy Indeed"
"Over the Hill"
"Kong at the Seaside"

PROCEDURES:

A. To provide goals and direction to the unit, give the expository assignment of Lesson #7 and explain the value of the present assignment in attaining that end.

1. One of the assignments of this unit will be to write a short story illustrating the aspects of the unit which seem most important to you. As we continue our work, you should watch for ideas that are particularly appealing to you. Head a page in your notebook "Short Story Ideas" and make notes there of ideas that come to you as we work through the unit. The ideas might come either from personal experience, from observation, or from your reading. (The teacher should check this page occasionally, make positive comments about good ideas, and stimulate the thinking of those who have no ideas.)
2. At the end of the unit you will write an expository theme in the area of the role of power in literature and contemporary American life. Of course you will have to limit your topic so that your theme will be unified and fully developed. As we work through the unit you should be thinking about the way in which you will limit your topic and the materials that will be most valuable for you to use.

B. To prepare for the definition of power, review with the students their knowledge of forms of definition and evaluate the appropriateness of the various forms. Remind them of the work they have done in their outline and in the formulation of questions and then ask them to write their definitions of power.

C. Outline the other necessary pages of the notebook.

1. The additional pages of that notebook should be devoted to each of the major aspects of our study with notes from each of the stories which seem to make important illustrations of that point.
2. Also there should be a page for each of the stories with an indication of the important aspects and the particular things you learned from that story. Your notebook entry for each story should indicate ideas about power that are new to you with your analysis of that particular story. The general study guide that we have developed will serve as a start for each story, but it cannot replace the particular insights that you have with each new story.
3. Finally, as we have discovered in our comparisons of different ways of analyzing "The Butterfly," there is no one sure solution to any story. Consequently, your notebook should indicate in a sentence or two the theme of the story and the principal techniques the author used to develop that theme.

Work through the three stories the students have read as a whole class, and write out a sample notebook page for each of them. After the class has agreed on the organization of the page, and the general content for each story, write it out fully with them on the board or on an overhead projector, and allow them to copy it. This should set an adequate model for them to follow in their analyses of the additional short stories of this lesson.

D. Assign the additional stories and have the students discuss them in small groups. Change the grouping often so that they have the advantage of many different points of view. As the students work on these stories, work with small groups or individuals on their definitions of power and their preparation of their final themes.

LESSON #5

OBJECTIVES: To apply the learning of the unit to an extended work.
To further develop ramifications of the unit concept.

MATERIALS: The Prince
Richard III
Stories From Shakespeare
Filmstrip: "Richard III"
Movie: "Richard III"

PROCEDURES:

A. To involve the students in the play, introduce a hypothetical problem for the students to solve:

> You and your two older brothers have killed the king and his son, although his son's wife is still alive (and very attractive). But you are not satisfied. Your oldest brother has become king, but you would like to be king yourself. Your oldest brother the King is very ill, and may die at any minute, but he has two sons and a daughter, and your other brother is older than you, so he would be made king before you would. To become king, you must get rid of these others and control their supporters; but how can you do this without causing the enmity of all the people of your kingdom?

B. Allow the students to discuss this hypothetical situation briefly; then distribute chapters 8, 18, and 25 of The Prince, explaining that they may make some suggestions about how to proceed. Whey they have finished reading, ask

1. What suggestions has he made?
2. What is his view of the relationship of power and morality?

C. Distribute copies of Chute's Stories From Shakespeare and read the summary of Richard III. Any other introductory activities available would make the lesson more meaningful. Distribute Study Guide I and give the historical background on the play to explain the family tree and make the relationships of the characters meaningful. After these introductory procedures, begin the reading of the play. Distribute the study guides as appropriate:

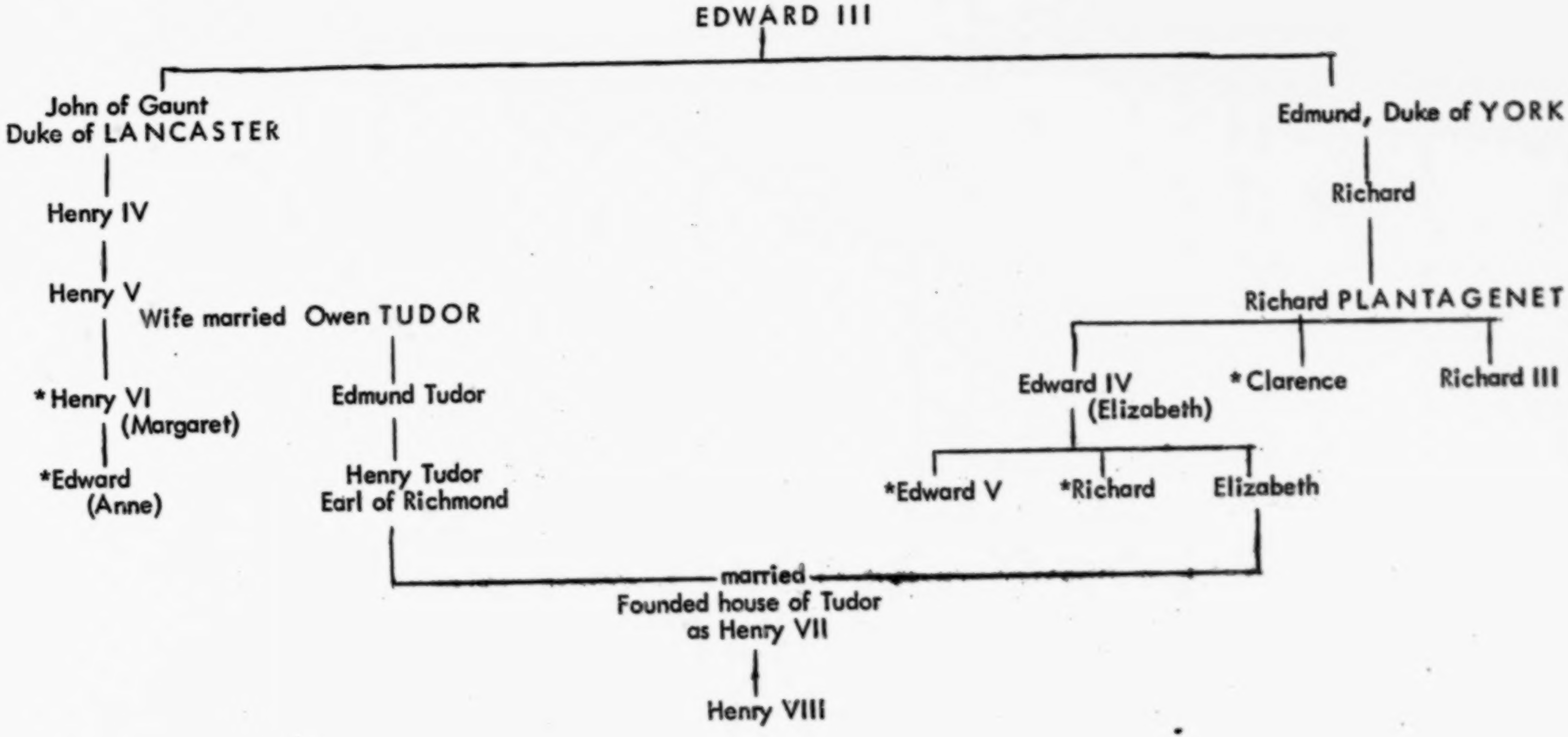
Study Guide II: Before reading I, i.
III: Before reading I, ii.
IV: Before reading II.
V: After completing I and II.
VI: Before reading III.
VII: Before reading IV.
VIII: After completing the play.

D. To maintain interest during the reading of the play use a variety of activities such as

1. Independent reading.
2. Dramatic readings.
3. Whole class and small group discussion of study guide questions.
4. Writing answers to study guide questions.
5. Writing character sketches.
6. Writing prompt books.
7. Writing scene or act summaries.
8. Designing sets and blocking action.
9. Producing sections of the play.
10. Analyzing symbols of the play.
11. Collateral reading: the Shakespearean stage.
    Elizabethan drama.
    historical accounts of Richard III.
    the War of the Roses.
12. Conferences about composition assignment.

E. After the reading is completed, focus beyond the problems of power to a more general analysis of the play dealing with major themes, techniques, values, etc. The general study guide includes many suggestions.
This final discussion should synthesize the concepts of power into a broader understanding of the play as a literary unit.

STUDY GUIDE I: Richard III


EDWARD III
John of Gaunt
Duke of LANCASTER
Henry IV
Henry V
Wife married
Owen TUDOR
*Henry VI
(Margaret)
*Edward
(Anne)
Edmund Tudor
Henry Tudor
Earl of Richmond
Edmund, Duke of YORK
Richard
Richard PLANTAGENET
Edward IV
(Elizabeth)
*Clarence
Richard III
*Edward V
*Richard
Elizabeth
married
Founded house of Tudor
as Henry VII
Henry VIII

* Killed by Richard III.
Parentheses ( ) indicate wife's name.

STUDY GUIDE II: ELIZABETHAN TERMS IN *RICHARD III*

I, i, line 2. This sun of York: the blazing sun emblem adopted by Edward IV, probably with a pun on sun/son.
6. bruised...monuments: the arms of warrior kings were sometimes hung at their tombs.
7. alarums: military trumpet calls.
8. measures: dance steps.
9. front: forehead.
10. barbed: tricked out for war. A barb was a horse's trapping.
16. want: lack.
19. Feature: a handsome appearance; Dissembling nature: i.e., nature, which generally disguises the true worth of men by their outward appearances.
22. unfashionable: ill-fashioned; badly made.
24. weak piping time of peace: the weak pipe is heard in peacetime instead of the shrill fife of war.
27. descant: extemporize; ring changes on. Descant is a musical term, meaning, as a berb, to improvise a song from a simple tune.
32. inductions: first or introductory steps.

34-5. To set my brother Clarence and the King/...other: the historical fact is that Clarence had plotted to seize the throne and had been found guilty of treason. Although the King had forgiven some of Clarence's treacherous acts, he finally ordered him committed to the Tower of London and executed. No agent provocateur such as Richard describes himself to be was needed to destroy Clarence.
38. mewed up: confined.
39. G: note that though Clarence's first name was George, G could as well stand for Gloucester.
q 46. Tend'ring: showing tender care for; cherishing.
47. conduct: escort.
52. belike: probably.
58. cross-row: alphabet, which children learned from hornbooks, in which the letters were placed in narrow rows.
60. for: because.
63. toys: fancies, notions.
68. My Lady Grey: Edward IV's wife, born Elizabeth Woodvill, was the widow of Sir John Grey when she married the King.
70. good man of worship: Richard is sarcastic in describing Anthony Woodville, Earl Rivers, as a man of substance and dignity, since he has no liking for any of the Queen's family.
81. Lord Chamberlain: i.e., Hastings.
84. livery: uniform of a servant or retainer.
85. Widow: that is, the Queen.
87. gossips: sponsors. Gossip is from the *Old English* godsibb, meaning godparent.
89. straitly given in charge: strictly charged or ordered.
92. And: if it.
97. Well struck in years: advanced in age.
99. passing: very.
111. withal: at the same time.

STUDY GUIDE III: Richard III

The following line references show specific ways in which Richard has power. What are these specific ways in which his power is made effective?

1. I, i, 28.
2. I, i, 36, 37.
3. I, i, 41.
4. I, ii, 39-42.

(Perhaps the best statement that Richard makes about his power and methods is in I, iii, 334-338. Read those lines carefully.)

5. What does Richard think of the people he wins to him? Cite specific lines from I, ii to support your statement.
6. What is the irony of I, iii, 51-53 and I, iii, 190, 150?
7. In I, iii what two people stand up to Richard? In the structure of power in the play, how are these two people different from the others who do not recognize Richard's evil and deceit?
8. There is also a difference in the way these two people have used power. What is that difference?
9. Note that Margaret makes a prophecy on pages 65 and 66. Why would you be more willing to accept her as understanding what will happen rather than accepting any of the other characters' understanding?
10. What does she say will happen to Elizabeth's sons?
11. To Elizabeth?
12. To Rivers and Grey?
13. To Lord Hastings?
14. What does she say will happen to people whom Richards thinks are friends?
15. What does she say will torment Richard?
16. How does she say Richard will die?
17. Does I, iv suggest that conscience is a problem for all people at all times, or does it suggest that conscience is only a problem for certain people and at certain times?
18. What reasons (or better, rationalizations) do the murderers give for killing Clarence in spite of their consciences?

STUDY GUIDE IV: Richard III

II, i. Notice that all the people in this scene have just come from a deep quarrel, and yet they are all telling the King that they will be friends forever after. This hypocrisy seems to make them of the same type (though certainly not to the same degree) as Richard.

II, ii. Notice that although the boy does not yet see that he cannot believe Richard, he shows the positive traits of intelligence, honesty and cleverness. This seems to suggest that he might grow up to be a good king. Notice also that his mother is pointing out to him that Richard cannot be trusted; this suggests that he will learn to understand hypocrisy.

II, iii. Although most of the nobles are fooled by Richard, the common citizens seem to understand him clearly. How does the first scene of this act suggest the differences between the nobles and the citizens that account for their differences in understanding?

II, iv. Young York is characterized as just as clever and intelligent as Young Edward was in II, ii. Rivers and Dorset are put in the Tower; refer to Margaret's prophecy in the previous study guide.

STUDY GUIDE V: Richard III

Richard III is attempting to gain the throne of England. In order to gain this political power, he uses any means that he can, but one of the abilities which seems to help him most is his ability to understand the people around him. He knows just exactly how to act to convince them of whatever he wants them to think or do. For example, with his brother Clarence (Act I, Scene i, ll. 46-117) we might say that he plays the part of "loyal brother."

A. Describe the part that he plays in the following scenes:
   1. With Brakenbury, Act I, Scene i, ll. 84-112.
   2. With corpse bearers, Act I, Scene ii, ll. 33-42.
   3. With Anne, Act I, Scene ii, ll. 49-225.
   4. With the court, Act I, Scene iii, ll. 42-117.
   5. With Margaret, Act I, Scene iii, ll. 160-239.
   6. With murderers, Act I, Scene iii, ll. 339-356.
   7. With Edward, Act II, Scene i, ll. 46-94.
   8. With the court, Act II, Scene i, ll. 134-end.

B. If Richard is acting a particular way and saying particular things to impress the people he is talking to, how does Shakespeare let us know what Richard is really thinking? Cite a specific example from the play to prove your point.

STUDY GUIDE VI: Richard III

ACT III

i. 1. What opinion of the children does Buckingham show in lines 132-135?

2. What opinion of the children does Richard show in line 155?

3. Why did Shakespeare make these children so clever and so well thought of? That is, how does it help him make the play more effective?

4. Whose side is Buckingham on? (Give line reference for proof.)

5. Whose side is Catesby on? (Give line reference.)

6. Whose side are Hastings and Stanley on? (Give line reference.)

ii. 7. Whose side is Stanley on? (Give line reference.)

8. What is the irony of lines 43 and 44?

9. What is the meaning of lines 123 and 124?

iii. 10. See Margaret's prophecy.

iv. 11. How do lines 9-12 explain Buckingham's success with Richard when so many others have failed?

12. Contrast Buckingham's attitude to Hastings' in lines 53-55.

13. Why is this speech by Hastings particularly effective at this point in the play?

14. What is Richard's excuse for putting Hastings to death? (Give line reference.)

v. 15. How do lines 5-11 show again how Buckingham can succeed with Richard when others can't?

16. Lines 22, 23: see Margaret's prophecy.

17. How can the Mayor of London help Richard and Buckingham?

vi. 18. Again the commoners understand what the royalty do not.

vii. 19. How do the citizens react to Buckingham's argument that Edward and his sons are not legitimate heirs to the throne? (Give line reference.)

20. Why is the action suggested in lines 50 and 51 necessary?

21. Lines 96-103 are obviously lies to us, and to the common citizens. Why can't the figures of nobility and the Lord Mayor see this as well as the common people? (Dramatic irony.)

STUDY GUIDE VII: Richard III

ACT IV

1. What characteristics of the young princes make their murder seem a more heinous crime than the others Richard has committed?
2. Why is it important to Richard to hear Buckingham's decision about the murder of the princes? (Act IV, Scene ii, lines 86, 87) Why does he not listen to Buckingham's decision?
3. Is Richard's failure to satisfy Buckingham a mistake? Why or why not?
4. How have Richard's conversations with the women of the court changed from previous acts?
5. How is Richard's wooing of Elizabeth different from his wooing of Anne?
6. How does Richard show weakness in giving orders to Catesby, Ratcliffe, and Derby? (Act IV, Scene iv, lines 440-490)
7. What forces are gathering against Richard?

ACT V

1. What parallel structures does Shakespeare use to contrast Richmond and Richard?

STUDY GUIDE VIII: Richard III

1. Explain how Richard's opening speech reveals certain emotions and mental states about himself.

2. Do you feel Richard's deformity is the basic cause for the emotions and mental states you described in question 1? Does Richard's desire to rise to power affect his emotions and mental state?

3. How does Richard succeed in wooing Anne? In wooing Elizabeth? Interpret what these incidents reveal about the character of the women in the play.

4. Margaret seems to be very different from the other characters of the play. How is she different? Why is she different; i.e., how does she contribute to the effectiveness of the play?

5. What does Richard reveal about himself in his treatment of the two princes?

6. How does Richard's arrangement to be offered the crown aid in Shakespeare's development of Richard's character?

7. What is the function of the grieving queens throughout the play?

8. What is the function of the townspeople throughout the play?

9. Does Shakespeare use methods other than Richard's actions to reveal Richard's character? If so, what are these methods? Explain in detail.

10. A multitude of characters do not comprehend Richard's true character. Are there characters who do? If so, how do they aid the reader in understanding Richard's character?

11. Name the characters Shakespeare selects to emphasize Richard as an arch villain. Why does Shakespeare choose these characters?

12. Interpret Shakespeare's development of Richard as a character. Is there a development or change in the character of Richard?

13. What do the following symbolize: Richard, Richmond, the young princes, Hastings?

14. Place the characters of the play on the following scales:
    Intelligence.
    Justice.
    Power.
    Centrality to dramatic action.

15. Contrast: Hastings and Buckingham.
    Margaret and Richard.
    Buckingham and Richard.

16. What allegorical interpretation of the play do the previous three questions suggest?

17. What are the problems of interpreting this play as an allegory?

18. What does this play imply about the uses of power?

LESSON #6

OBJECTIVES: To analyze the role of power in personal experiences.
To write a short story.

MATERIALS: None

PROCEDURES:

A. To relate the concepts of power to the students' personal experience, ask them for examples from their own lives or from their notebooks of conflicts of power in which they have been involved.

1. What were the powers in conflict?
2. What were the results of the conflict?
3. With whom does your sympathy lie?
4. What techniques could we use to create a reader attitude to correspond with your sympathy?
5. What could we do to create reader sympathy for the other main figure in the incident?

B. Develop from questions like those above an outline of one of the student experiences, indicating basic plot conflict, characterization, and outcome. Continue with this illustration by writing from class responses the first paragraph of the story and the climax. With this model developed, have the students continue their preparation of a short story.

1. We will now have a ten-minute "think" period. During this time select three possible story topics from your notebook and develop the characters, conflict, outcome, and techniques in your head or jotted on that page of your notebook.
2. Now we will move into small groups. In these groups each of you in turn should present his three ideas and listen to your audience's criticisms and suggestions. From this experience you should get additional ideas about which one to choose and how it might be developed. When your group has finished this procedure, split up and begin writing your short stories.

LESSON #7

OBJECTIVES: To synthesize the learning of the unit.
To organize a long expository theme.

MATERIALS: None

PROCEDURES:

A. Since lessons 5, 6, and 7 of this unit are primarily individual student activities, their scheduling should be flexible. The teacher should allow students to start lessons 6 and 7 as they finish the preceding lessons. The total time involved in the three lessons for individual students can be equalized by having the faster students spend more time revising and improving their writing, by having them assist slower students in their work, or by giving them specialized assignments in some problem area of composition.

B. Use the class definition developed in lesson 4 and the notebook entries developed by the class as a whole as starting points for developing a model composition with the class. Discuss the problems of organizing and integrating the various aspects of the unit and emphasize the importance of point of view as a unifying technique. When the model is developed, have the students begin outlining their themes.

C. During these last three lessons the teacher should spend his time in conference with individuals and small groups. Some extremely effective teaching can be done in this individual contact with the students, but the effectiveness of the lessons will break down if the teacher uses the time for grading papers or other activities that do not involve him closely with the students.

LESSON #8

OBJECTIVE: To apply unit concepts independently to an extended literary work.

MATERIALS: Bibliography

PROCEDURES:

A. Distribute the bibliography to the students and relate information about the books in order to give the students more knowledge on which to base their selections. Take them to the library to make their selections and to begin reading.

B. Have the students take notes on important aspects of their reading and on their thoughts about their themes. As they read, discuss with them the content and organization of their themes.

C. When the unit is completed, duplicate and distribute the better papers.

BIBLIOGRAPHY - POWER

Anouilh, Jean	Beckett
Anthony, Evelyn	Charles the King (events leading to his beheading)
Ayling, S. E.	Portraits of Power (De Gaulle, Franco, Nehru, Ataturk, Krushchev, Mussolini, Salazar, Hitler, Tito, Stalin, etc.)
Balchin, Nigel	Borgia Testament (Caesare vs. della Rovere)
Barnes, M. C.	Brief Gaudy Hour (intrigue around Anne Boleyn and Henry VIII)
	Tudor Rose (Elizabeth mother of Henry VIII, and War of Roses)
	Within the Hollow Crown (Richard II, Henry IV, Anne of Bohemia)
Baumann, Hans	Sons of the Steppe (power struggle between grandsons of Genghis Khan)
Belloc, Hillaire	Marie Antoinette
Boulle, Pierreq	Bridge Over the River Kwai
Buck, Pearl	Imperial Woman (Empress Tzu Hsi)
Burdick, Eugene	Fail-Safe (President and atomic attack)
Carr, Albert	Men of Power
Churchill, Sir Winston	Savonarola
Costain, Thomas	Darkness and the Dawn (Attila, the march on Rome)
	Magnificent Century (efforts of Simon de Montfort to limit powers of the king)
Cronin, A. J.	The Keys of the Kingdom
Daughtery, James	The Magna Carta (King John vs. nobles)
Davis, William	Friend of Caesar (Rubicon, battle of Pharsalia)
Deutscher, Isaac	Stalin
De Wohl, Louis	The Last Crusader (Don Juan of Austria)
Dolan, Mary	Hannibal of Carthage (Second Punic War, crossing of Alps)
Dubois, Jules	Fidel Castro: Liberator or Dictator?
Duggan, Alfred	Besieger of Cities (Demetrios Philiocetes)
	Cunning of the Dove (Edward the Confessor and Harold Godwinsson)
	Julius Caesar
	My Life for My Sheep (Thomas Beckett vs. Henry II)
	The Right Line of Cerdic (Alfred the Great)
Eckerson, Olive	My Lord Essex (Elizabeth I)
	The Golden Yoke (Richard III and the War of the Roses)
Fast, Howard	Power (labor unions, modeled on John L. Lewis)
Gavin, Catherine	Cactus and the Crown (Maximilian in Mexico)
George, Peter	Red Alert (basis of Dr. Strangelove)
Graves, Robert	I, Claudius (Livia's passion for power)
Guerard, Albert	Napoleon I
Gunther, John	Alexander the Great
	Julius Caesar
Harwood, Alice	Merchant of the Ruby
Irwin, Margaret	Elizabeth and the Prince of Spain
	Elizabeth, Captive Princess
	Gay Galliard (Mary, Queen of Scots)
	Young Bess
Jackson, D. V. S.	Walk With Peril (Henry V - Agincourt)
Kane, Harnett	The Amazing Mrs. Bonaparte
Karp, David	One (man vs. totalitarianism)
Kemal, Yasar	Memed, My Hawk (fight against Agha of Turkey)
Kenyon, F. W.	The Glory and the Dream (Duke of Marlborough et al, fight for power during reign of Queen Anne)
	Marie Antoinette
	Mary of Scotland

Knebel, Fletcher	Seven Days in May (plot of military to take over)
Komroff, Manuel	Julius Caesar
	Napoleon
Lamb, Harold	Alexander the God
	Charlemagne
	Genghis Khan
	Hannibal
	Tamerlane
	The City and the Tsar (Peter the Great)
Letton, Jennette	The Robson Affair (Elizabeth I and Robert Dudley)
	The Young Elizabeth
Lewis, Hilda	Call Lady Purbeck (ruthlessness of Duke of Buckingham vs. the Howards in time of Charles I)
	Wife to Henry V
Lewis, Paul	The Gentle Fury (Margaret of Austria)
Lofts, Norah	Eleanor the Queen (Eleanor of Aquitaine)
Malongar	The Princes (rulers of India vs. the people to retain power)
Maugham, A. M.	Harry of Monmouth
McKenney, Ruth	Mirage (Napoleon)
Mitchinson, Naomi	The Conquered (Caesar's Gallic wars)
Nordhoff, Charles, and James N. Hall	Mutiny on the Bounty
Oliver, Jane	The Lion and the Rose (Mary Stuart)
	Sing, Morning Star (Malcolm III of Scotland)
Orwell, George	1984 (Big Brother)
Payne, Robert	Life and Death of Lenin
	Mao Tse-tung
Reiner, Ludwig	Frederick, the Great
Scherman, Katharine	Catherine the Great
Schoonover, Lawrence	Queen's Cross (Ferdinand V, model of Machiavelli's 'Prince,' and Isabella of Spain)
	Spider King (Louis XI of France vs. nobles for power)
Scott, Virgil	I, John Mordaunt (Cromwell vs. the Cavaliers)
Selinko, Annemarie	Desiree (maneuverings to get Napoleon's family on the thrones of Europe)
Seton, Anya	Katherine (John of Gaunt's struggle for power)
Shellabarger, Samuel	King's Cavalier (conspiracy against Francis I)
	Prince of Foxes (the Borgias)
Shirer, William	The Rise and Fall of the Third Reich
Slocombe, George	William the Conqueror
Snyder, Louis	Hitler and Nazism
Tolkien, J. R. R.	Fellowship of the Ring (allegory showing how power corrupts)
Vandercook, John	Black Majesty: The Life of Christophe, King of Haiti
Warner, Rex	Imperial Caesar
Warren, Robert	All the King's Men (power of political boss)
Wedgwood, Cicely	Oliver Cromwell
Weigall, Arthur	Alexander the Great
Westcott, Jan	The Hepburn (James IV vs. father, ca. 1500)
White, Helen	Not Built With Hands (Henry IV vs. Pope Gregory VII)
Wright, Constance	Daughter to Napoleon (struggles of Hortense among the Napoleon brothers)
Young, Peter	Cromwell
Zweig, Stefan	Mary, Queen of Scots and the Isles

Reference	
Cater, Douglas	"Power in Washington" (review in the *Reporter*, June 18, 1964, p. 48)
Dunham, Barrows	*Heroes and Heretics* (dissenters—political, social, religious)
Kornhauser, Arthur	*Problems of Power in American Democracy*
Lasswell, Harold	*Power and Society*
Sorokin, Pitirim	*Power and Morality*

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON SATIRE
Eighth Grade Honors Curriculum

RELATED UNITS:
Satire (9H)

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TEACHING THE UNIT

The primary purpose of this unit is to teach students to recognize and interpret simple satire when they encounter it. Thus the unit emphasizes technique rather than forms and moves through a series of lessons each of which emphasizes a particular technique.

The unit opens with a class discussion of cartoons collected by both the teacher and the students and moves into the second lesson on what is called here "direct satire"--satire achieved through abuse and exaggeration. The first three selections in this lesson contain passages satirizing women and their use of makeup. Since the passages were written over a period of nearly nineteen centuries, the boys especially find them very amusing.

The students next study satire which is much less obvious--that achieved through irony. In this lesson the students first deal with ironic poems as a class, examining and objectifying the contrast which gives rise to the satiric irony, then interpret two ironic poems in small groups, and finally examine the poem "Ozymandias" individually.

The fourth lesson of the unit confronts the student with a series of satiric fables and emphasizes the writing of well wrought paragraphs. This lesson also moves from work in the whole class situation to group work and finally to analysis by individual students, but it has a dual purpose--to teach the analysis of fables and to teach the writing of interpretative paragraphs. Thus when the class interprets a fable, they, as a group under the teacher's direction, write an explanatory paper. In the final step of the lesson when the individual student analyzes a fable, he also writes an explanatory paragraph with the experience of having written and discussed such paragraphs with his teacher and classmates.

The students then turn their attention to a longer "fable," *Animal Farm*, and, after reading and discussing the book, write an analysis of one aspect of the novel. Next the students listen to *H. M. S. Pinafore* and discuss its social satire.

The next writing assignment gives the students a chance to become satirists themselves, and in schools which do not permit student criticism this lesson might better be omitted. School dances, the administrative hierarchy, the English teacher, the counseling system, the math and physical education teacher--all are vulnerable to attack. The unit might well conclude with this lesson, for if a student can find a target vulnerable to satire, can choose a technique suitable for hitting his target, and can hit it, what more can we ask? The unit, however, closes with a test for good measure.

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RECORD:

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LESSON #1: INTRODUCTION TO SATIRE

OBJECTIVE: To devise a working definition of satire.

MATERIALS: Satirical cartoons

PROCEDURES:

A. Before beginning this unit the teacher should collect some cartoons which ridicule contemporary ideas and phenomena which are familiar to the students. Some of these can be placed on a bulletin board before the unit begins while others can be saved for introducing the unit to the class. For instance, one cartoon which has been successful in introducing this unit is a two page spread from Esquire (date unknown) called "Intourist's Guide and Itinerary to the U.S.A. (For Soviet Exchange Visitors)." On this mapped itinerary the soviet visitor docks at Hoboken and goes directly to tour the Bedford-Stuyvesant Area, Brooklyn, then via Second Avenue to Wall Street and the Bowery. From here he goes to Boston and the site of the "Historic Sacco-Vanzetti Jailhouse." The trip includes visits to a "typical state legislature" in Baton Rouge; Little Rock (three times); Appleton, Wisconsin and the home of Senator Joseph R. McCarthy; Disneyland, "Opiate of the Masses," etc. The map includes a key to exploited Indians, Negroes, Mexicans, and orientals, missile bases and the playgrounds of the rich. With a cartoon like this it is easy to begin the unit. The teacher need only ask why the cartoonist is directing the "Soviet Exchange Visitor" to such places. Why are the playgrounds of the rich in contrast with the exploited Indians, Negroes, and Mexicans? Why is the visitor directed to the headquarters of the KKK? The students soon see that the cartoonist is criticizing certain social and political institutions in the United States. The next problem for the student is simply, how does the cartoonist achieve the criticism. Why is the cartoon funny? What is the purpose of an "exchange visit"? What would we want a Russian visitor to learn about our country? The students will soon see that the criticism comes through the ridiculous idea of sending a Russian visitor (whom we would normally try to impress with our fine, democratic way of life) to see what the cartoonist regards as social and political injustice. They will see that while in one way the cartoon is funny, in another way it is a bitter indictment of our social and political mores.

B. The teacher can repeat this process with a number of cartoons until the students are ready to attempt a definition. The following questions are basic, but others will be necessary in examining particular cartoons.

1. Why is the cartoon funny?
2. Why is it not funny?
3. What does it criticize?

C. Tell the students that these cartoons may be called satire. (At this point it is wise to introduce the words satirize, satirist, and satirical, emphasizing the spelling of each.) Ask them to define satire in terms of what they have gathered from the cartoons. They should be able to volunteer the ideas that satire involves ridicule or criticism which is funny but sometimes bitterly funny, and that the satirist aims his criticism at human conduct which he believes to be unjust, immoral, or foolish. When each student has composed a definition, have them compare theirs with that of a dictionary to decide whether theirs is adequate at least for the time being. If it is not, they may change it in view of the dictionary's.

D. Ask the students to collect one or two satirical cartoons from newspapers and magazines. Ask them to mount the cartoons and to write a few lines below explaining why they think the cartoon is satirical. The results of this assignment may be used to discoverwhether or not each student understands the basic elements of satire and recognizes them. If they do not, more work with cartoons is in order.

LESSON #2: OBVIOUS SATIRE: DIATRIBE AND EXAGGERATION

OBJECTIVES: To recognize abuse, invective, and exaggeration as weapons of satire.
To state how the use of such weapons reflects both humor and bitterness.
To state the targets of satire.

MATERIALS: Selection from Juvenal, Satire VI, ll. 457-473.
Selection from Goldsmith, "Letters from a Citizen of the World," Letter No. 3.
Selection from Philip Wylie, Generation of Vipers.
Chapter VIII, "On the Internal Economy of Dotheboys Hall," from Nicholas Nickleby, Charles Dickens.

PROCEDURES:

A. The selections from Juvenal, Goldsmith, and Wylie all condemn women for their use of excessive makeup and for other reasons. Tell the students that Juvenal was a Roman satirist who published his first satires about 110 A.D., that Goldsmith was an English writer who published The Citizen of the World first in serial form as individual letters between 1760 and 1761, then in two small volumes, and that Philip Wylie is an American satirist who published Generation of Vipers in 1942. Two centuries separate Wylie and Goldsmith, and eighteen centuries separate Juvenal and Wylie. Is it possible that all three might satirize the same tendencies among women?

B. Distribute the selections from Juvenal, Goldsmith, and Wylie. Explain that Goldsmith's selection is part of a fictitious letter written from a Chinese visiting London to his old friend and teacher in Peking.

C. Ask the students to read the three selections to determine what is being satirized in each and how the method of satire differs from one satire to the next. When the students have completed the reading, lead a class discussion using the following questions as a guide.

1. What do the three passages satirize?
2. What particular failings in women does each passage attack?
3. What might be the reason for the similarities among the various passages?
4. What techniques do the authors of the three passages use to satirize women?
5. Can you find any lines where you can be sure the authors are exaggerating?
6. Can you find any words, phrases, or lines which are intended to arouse disgust in the reader, either through direct allusion or through connotation?
7. Can you find any instances of name calling?
8. Which satire is less direct than the other two?
9. How does the tone of Goldsmith's passage differ from the other two?
10. What is responsible for the difference in tone?

D. Distribute copies of "Meet Miss Muffet," modeled upon a poem by Lawrence Ferlinghetti. After the class has read the poem, ask them whether it is as successful a satire as the other selections. The students should try to justify their decisions.

E. Distribute copies of the chapter from Nicholas Nicklaby and give the students the following background information before they read the chapter.

In Dicken's time (mid-nineteenth century) there were a number of boarding schools in Yorkshire, many of which were regarded as inferior. In addition Yorkshire itself was regarded as an uncouth and uncultured area. (As Nicholas is preparing to leave London for Dotheboys Hall he comments to his sister, "I suppose Yorkshire folks are rather rough and uncultivated.") However, as

> late as 1851, 2 1/2 per cent of the schoolmasters and mistresses in private schools signed their census returns with a mark and there were many trials on record in which schoolmasters had been tried for unconscionable cruelty to their charges. Squeers and his family were modeled on an actual Yorkshire schoolman's family, but Dickens' model was not so bad as his character. Still, the schoolmaster whom Dickens used as a model was ruined and not long after the publication of Nicholas Nickleby the notorious Yorkshire schools were closed. Chapter VIII begins when Nicholas had just arrived at Dotheboys Hall to be Squeer's assistant. Nicholas had accompanied Squeers from London to Yorkshire on the occasion of the latter's journey to London to collect mail and fees for the boys.

As the students read the selection, ask them to note the targets of satire and the specific techniques used to accomplish this satire. When the reading is complete and the students have worked with the study guide individually, discuss the selection. The study guide questions will give direction to the discussion.

F. The final activity of the lesson is making a list of the various satiric techniques with examples. These should include exaggeration, abuse, offensive language and imagery, and name calling (invective). The students should distinguish among the direct monologues of Juvenal and Wylie speaking in their own voices, the indirect monologue of Goldsmith speaking through a fictitious character, and the story form used by Dickens. The students should also consider the advantages and disadvantages of each form.

From JUVENAL, SATIRE VI

A woman stops at nothing, for nothing's
shameful, she thinks,
When she rings her neck with emeralds
and hangs to her ears gold links
With pearls big enough to stretch them.
Nothing's so hard to endure
As a wealthy woman. Before that, her
face is foul, each contour
Grotesquely puffed by beauty packs,
and she reels and drips
With thick Poppaean creams, which
stick to her poor husband's lips.
A lover she greets with skin washed
clean. But when will she care
To look attractive at home? For lovers,
spikenard's kept there;
For them she buys all that you slender
Hindus in commerce
Send us. At last she opens her face,
strips off the first
Of the plasters, and begins to look
recognizable; then
She's laved in asses' milk, from a herd
of females, which in
Her train would be led if she were
banished to the North Pole.
But when she's daubed and treated with
all those creams and mole
Removers and wrinkle smoothers of
hot, wet dough, the results are
Questionable: What shall we call it--
a face or an ulcer?

(ll. 457-473)
- trans., Hubert Creekmore

From LETTER THREE, THE CITIZEN OF THE WORLD

by Oliver Goldsmith

Behold me then in London, gazing at the strangers, and they at me; it seems they find somewhat absurd in my figure; and had I been never from home it is possible I might find an infinite fund of ridicule in theirs; but by long travelling I am taught to laugh at folly alone, and to find nothing truly ridiculous but villainy and vice.

When I had just quitted my native country, and crossed the Chinese wall, I thought every deviation from the customs and manners of China was a departing from nature: I smiled at the blue lips and red foreheads of the Tongusas. I could hardly contain when I was the Dauras dress their heads with horns, the Ostiacs powder their hair with red earth, and the Calmuck beauties trick out in all the finery of sheep-skin. But I soon perceived that the ridicule lay not in them but in me, and that I falsely condemned others for absurdity, because they happened to differ from my standard of perfection, which was founded in prejudice or partiality.

I find no pleasure therefore in taxing the English with departing from nature in their external appearance, which is all I yet know of their character; it is possible they only endeavour to improve her simple plan, since every extravagnace in our dress proceeds from a desire of becoming more beautiful than nature made us; this is so harmless a vanity that I not only pardon but approve it. A desire to be more excellent than others is what actually makes us so, and as thousands find a livelihood in society by such appetites, none but the ignorant inveigh against them.

You are not insensible, most reverend Fum Hoam, what numberless trades, even among the Chinese, subsist by the harmless pride of each other. Your nose-borers, feet-swathers, tooth-stainers, eye brow pluckers, would all want bread, should their neighbours want vanity. These vanities, however, employ much fewer hands in China than in English; a fine gentleman, or a fine lady, here dressed up to the fashion, seem scarcely to have a single limb or feature as nature has left it. They call in to their assistance fancy on every occasion, and think themselves finest when they most depart from what they really are.

To make a fine gentleman several trades are required, but chiefly a barber; you have undoubtedly heard of the Jewish champion all whose strength lay in his hair. One would think that the English were for placing all wisdom there. In order to appear a wise man, nothing more is requisite than to borrow hair from the heads of all his neighbours and clap it like a bush on his own: the distributors of their laws stick on such quantities that it is almost impossible, even in idea, to distinguish between their heads and their hair.

Those whom I have been now describing affect the gravity of the lion: those I am going to describe more resemble the tricks of the monkey. The barber, who still seems master of the ceremonies, cuts their hair not round the edges as with us, but close to the crown; and then with a composition of meal and hog's lard, plaisters the whole in such a manner as to make it impossible to distinguish whether he wears a cap or a plaister; to make the picture more perfectly striking, conceive the tail of some beast, a pig's tail for instance, appended to the back of his head, and reaching down to that place where other tails are generally seen to begin; thus betailed and bepowdered, he fancies he improves in beauty, dresses up his hard-featured face in smiles, and attempts to look hideously tender. Thus equipped, he is qualified to make love, and hopes for success more from the powder on the outside of his head than the sentiments within.

Yet when you consider what sort of a creature the fine lady is, to whom he pays his addresses, it is not strange to find him thus equipped in order to please her. She is herself every whit as fond of powder, and tails, and ribbands, and hog's lard as he; to speak my secret sentiments, most reverend Fum, the ladies here are horridly ugly; I can hardly endure the sight of them; they no way resemble the beauties of China; the Europeans have a quite different idea of beauty from us; when I reflect on the small footed perfections of thy charming daughter, how is it possible I should have eyes for any other personal excellence. How very broad her face; how very short her nose; how very little her eyes; how very thin her lips; and how very black her teeth; the snow on the tops of Bao is not fairer than her cheek; and her eye-brows are as small as the thread of the finest silk. Here a lady with such perfections would be frightful. The Dutch and Chinese beauties, I own, have some resemblance, but the English ladies are entirely different; red cheeks, big eyes, and teeth of a most odious whiteness are every where to be seen; and then such masculine feet as actually serve some of them for walking!

Yet uncivil as nature has been, they seem resolved to outdo her in unkindness; they use white powder, blue powder, and black powder, but never red powder, as among the Tartars, in their hair.

They paint their faces not less than the Calmucks and stick on, with spittle, little black patches on every part of the face, except only the tip of the nose, which I never see with a patch on it. You'll have a better idea of their manner of placing these spots, when I have finished a map of an English face patch'd up to the fashion, which perhaps I shall shortly send to add to your curious collection of beasts, medals, and monsters.

Thus far I have seen, and I have now one of their own authors before me, who tells me something strange and which I can hardly believe. His words are to this effect: "Most ladies in this country have two faces; one face to sleep in, and another to show in company: the first face is generally reserv'd for the husband and family at home, the other put on to please strangers abroad; (the family face is often indifferent enough, but the out-door one looks something better;) this last is always made at the toilet, where whim, the looking-glass, and the toad-eater sit in council and settle the complexion of the day."

I can't ascertain the truth of this remark; however, they seem to me to act upon very odd principles upon another occasion, since they wear more cloaths within doors than without; and a lady who seems to shudder at a breeze in her own apartment appears half naked in public. Adieu.

From GENERATION OF VIPERS

Mom, however, is a great little guy. Pulling pants onto her by these words, let us look at mom.

She is a middle-aged puffin with an eye like a hawk that has just seen a rabbit twitch far below. She is about twenty-five pounds overweight, with no sprint, but sharp heels and a hard backhand which she does not regard as a foul but a womanly defense. In a thousand of her there is not sex appeal enough to budge a hermit ten paces off a rock ledge. She none the less spends several hundred dollars a year on permanents and transformations, pomades, cleansers, rouges, lipsticks, and the like--and fools nobody except herself. If a man kisses her with any earnestness, it is time for mom to feel for her pocketbook, and this occasionally does happen.

She smokes thirty cigarettes a day, chews gum, and consumes tons of bonbons and petit fours. The shortening in the latter, stripped from pigs, sheep and cattle, shortens mom. She plays bridge with the stupid voracity of a hammerhead shark, which cannot see what it is trying to gobble but never stops snapping its jaws and roiling the waves with its tail. She drinks moderately, which is to say, two or three cocktails before dinner every night and a brandy and a couple of highballs afterward. She doesn't count the two cocktails she takes before lunch when she lunches out, which is every day she can. On Saturday nights, at the club or in the juke joint, she loses count of her drinks and is liable to get a little tiddly, which is to say, shot or blind. But it is her man who worries about where to acquire the money while she worries only about how to spend it, so he has the ulcers and colitis and she has the guts of a bear; she can get pretty stiff before she topples.

Her sports are all spectator sports.

She was graduated from high school or a "finishing" school or even a college in her distant past and made up for the unhappiness of compulsory education by sloughing all that she learned so completely that she could not pass the final examinations of a fifth grader. She reads the fiction in three women's magazines each month and occasionally skims through an article, which usually angers her so that she gets other moms to skim through it, and then they have a session on the subject over a canister of spiked coffee in order to damn the magazine, the editors, the author, and the silly girls who run about these days. She reads two or three motion-picture fan magazines also, and goes to the movies about two nights a week. If a picture does not coincide precisely with her attitude of the moment, she converses through all of it and so whiles away the time. She does not appear to be lecherous toward the movie photographs as men do, but that is because she is a realist and a little shy on imagination. However, if she gets to Hollywood and encounters the flesh-and-blood article known as a male star, she and her sister moms will run forward in a mob, wearing a joint expression that must make God rue his invention of bisexuality, and tear the man's clothes from his body, yea, verily, down to his B.V.D.'s.

Mom is organization-minded. Organizations, she has happily discovered, are intimidating to all men, not just to mere men. They frighten politicians to sniveling servility and they terrify pastors; they bother bank presidents and they pulverize school boards. Mom has many such organizations, the real purpose of which is to compel an abject compliance of her environs to her personal desires. With these associations and committees she has double parking ignored, for example.

STUDY GUIDE: "On the Internal Economy of Dotheboys Hall"
by Charles Dickens

1. What kind of man is Squeers? What are his various characteristics? What evidence is there to support your analysis of his character?

2. What kind of woman is his wife? What are her characteristics? What evidence is there to support your analysis of her character?

3. What are Squeers' educational policies?

4. What instances of cruelty and fraud do Mr. and Mrs. Squeers exhibit?

5. How does Dickens reveal Squeers' pretensions to education and to fitness for the care of children?

6. How are the scenes both humorous and bitter at the same time?

7. What are the targets of satire?

8. What techniques does Dickens use to reveal stupidity, cruelty, and greed in this selection?

9. How does this selection differ in form and tone from those of Juvenal, Goldsmith, and Wylie?

LESSON #3: IRONIC SATIRE

OBJECTIVES: To recognize the contrast underlying irony.
To infer the good or ideal which the author implies.
To identify the targets of satire in ironic poetry and prose.

MATERIALS: "The Golf Links Lie So Near the Mill"
"Richard Cory"
"Base Details"
"Does It Matter?"
"They"
"The Battle of Blenheim"
"The Learned Astronomer"
"Ozymandias"

PROCEDURES:

A. Tell the students that satire is not always as evident as it is in the selections of the previous lesson.

B. Distribute the poems intended for whole class discussion: "The Golf Links Lie So Near the Mill," "Richard Cory," "Base Details," "Does It Matter?," and "They."

C. "The Golf Links Lie So Near the Mill." Ask the students to read the poem and then lead a discussion to establish how the satire is achieved indirectly through contrast rather than through direct criticism. The following questions serve as a guide to the discussion.
1. What are golf links?
2. Who is in the mill? What is a mill?
3. What are the men doing?
4. What contrast does the poem point out?
5. How is this contrast the reverse of what we usually judge to be just?
6. To what phase of history does this poem have reference?
7. What is the target of satire in this poem?

D. "Richard Cory." The discussion of this poem should follow immediately to reinforce the idea of criticism through contrast.
1. Why did people think so highly of Richard Cory?
2. Why does Robinson use the phrase "We people on the pavement"? What does this phrase connote in contrast to Cory?
3. What line makes the second contrast in the poem?
4. What is the target of this poem's criticism: Richard Cory, the people on the pavement, the attitude of the people toward Cory, or all three?
5. The contrast provided in the final line of the poem presents the major irony of the poem. Ironic satire is usually achieved through unexpected or sharp contrast. What is ironic about Richard Cory's putting a bullet through his head?
6. What was the irony of "Golf Links"?

E. "Base Details," "Does It Matter?," "They." The discussion of these poems can begin with the major questions such as the following:
1. What is the contrast in the poem?
2. Why is it ironic?
3. What is the target of satire in the poem?
4. What is the ideal or truth which the poet implies?
The students should be able to answer these directly. But if they can't, the following more specific questions will prepare the way for answering the major questions listed above.

1. "Base Details."
    a. What does scarlet mean in line 2? petulant in line 4?
    b. How are the majors described?
    c. How does the life of the "scarlet majors" differ from that of the "glum heroes"?
    d. What is the attitude of majors toward the young men who die?
    e. Does Sassoon intend to include only majors in his criticism?
2. "Does It Matter?"
    a. What do the words "dreams from the pit" refer to in the third stanza?
    b. Why does Sassoon use the line "people will always be kind" in the first and second stanzas?
    c. What does he really mean by this line?
    d. What does the word gobble in stanza one suggest about "people"?
    e. Which of the lines in the poem are used sarcastically?
3. "They."
    a. What is the Bishop's view of the war?
    b. How does the Bishop view the changes that will have taken place in the boys?
    c. According to "the boys," what are the real changes that have taken place?
    d. What does the last line of the poem imply about the Bishop?

F. By the time the students have studied all of the poems above, they should be fairly competent in interpreting ironic statements. Divide the class into small heterogeneous groups and distribute the poems "The Battle of Blenheim" and "The Learn'd Astronomer" with the study questions. While the groups are discussing the poems, the teacher should move from group to group to offer assistance and to help focus the discussion.

G. When the groups have completed their discussions, select two groups to report their discussions--each group reporting on one poem. The other members of the class should be encouraged to question each interpretation as it is presented.

H. The teacher can then lead a class discussion on the relationships between the two poems. The following questions will serve as a guide.
1. What aspect of man's vanity is revealed in each poem?
2. How does man's vanity lead him to unwarranted assumptions about his place in the universe?
3. In what ways is the satire of these poems applicable in modern life?

I. "Ozymandias" can be used as a test poem for individual students working alone. Distribute the copies of the test and ask each student to write out answers to each question.

THE BATTLE OF BLENHEIM

by R. Southey

It was a summer evening,
Old Kaspar's work was done,
And he before his cottage door
Was sitting in the sun,
And by him sported on the green
His little grandchild Wilhelmine.

She saw her brother Peterkin
Roll something large and round,
Which he beside the rivulet
In playing there had found;
He came to ask what he had found,
That was so large, and smooth, and round.

Old Kaspar took it from the boy,
Who stood expectant by;
And then the old man shook his head,
And with a natural sigh,
"Tis some poor fellow's skull," said he,
"Who fell in the great victory.

"I find them in the garden,
For there's many here about;
And often when I go to plough,
The ploughshare turns them out!
For many a thousand men," said he,
"Were slain in that great victory."

"Now tell us what 'twas all about,"
Young Peterkin, he cries;
And little Wilhelmine looks up
With wonder-waiting eyes;
"Now tell us all about the war,
And what they fought each other for."

"It was the English," Kaspar cried,
"Who put the French to rout;
But what they fought each other for,
I could not well make out;
But everybody said," quoth he,
"That 'twas a famous victory.

"My father lived at Blenheim then,
Yon little stream hard by;
They burnt his dwelling to the ground,
And he was forced to fly;
So with his wife and child he fled,
Nor had he where to rest his head.

"With fire and sword the country round
Was wasted far and wide,
And many a childing mother then,
And new-born baby died;
But things like that, you know, must be
At every famous victory.

"They say it was a shocking sight
After the field was won;
For many thousand bodies here
Lay rotting in the sun;
But things like that, you know, must be
After a famous victory.

"Great praise the Duke of Marlbro' won,
And our good Prince Eugene."
"Why 'twas a very wicked thing!"
Said little Wilhelmine.
"Nay, nay, my little girl," quoth he,
"It was a famous victory.

"And everybody praised the Duke
Who this great fight did win."
"But what good came of it at last?"
Quoth little Peterkin.
"Why that I cannot tell," said he,
"But 'twas a famous victory."

STUDY GUIDE: "The Battle of Blenheim"

1. How is Kaspar's phrase "famous victory" used in creating a contrast toward the end of the poem?
2. How does Kaspar manage to explain away the atrocities of the war he describes?
3. What appears to be the primary justification of the war?
4. What is the major irony in the poem?
5. What is being satirized in the poem?

WHEN I HEARD THE LEARN'D ASTRONOMER

by Walt Whitman

When I heard the learn'd astronomer,
When the proofs, the figures, were ranged in columns before me,
When I was shown the charts and diagrams, to add, divide, and
    measure them,
When I sitting heard the astronomer where he lectured with much
    applause in the lecture-room,
How soon unaccountable I became tired and sick,
Till rising and gliding out I wandered off by myself,
In the mystical moist night-air, and from time to time,
Look'd up in perfect silence at the stars.

STUDY GUIDE: "When I Heard the Learn'd Astronomer"

1. What is the contrast in the poem?
2. What does the astronomer overlook in his calculations?
3. Can this poem be regarded as satire?
4. If so, what does it satirize?

OZYMANDIAS

by Percy Bysshe Shelley

I met a traveler from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and the sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that bled:
And on the pedestal these words appear:
'My name is Ozymandias, King of Kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away."

STUDY GUIDE: "Ozymandias"

1. What sort of ruler was Ozymandias?
2. What does the inscription on the pedestal reveal about Ozymandias' character?
3. Which lines of the poem present the ironic contrast?
4. Why is the contrast ironic?
5. What does the poem satirize?

LESSON #4: FABLES

OBJECTIVES: To interpret the implicit satire of fables.
To evaluate the appropriateness of the selection of particular animals to represent human behavior in specific fables.
To recognize and interpret the use of irony in fables.
To write a paragraph interpreting the satire of a fable.

MATERIALS: "The Fox and the Grapes"
"The Ox and the Frog"
"The Wolf and the Lamb"
"The Turkey and the Ant"
"The Wild Boar and the Ram"
"The Man and the Flea"
"The Wolf, the Sheep and the Lamb"
"The Pig"
"Of Maintaining Truth to the Last"
"The Fox at the Point of Death"

PROCEDURES:

A. Distribute copies of "The Fox and the Grapes" and ask the students to read the fable and answer the study questions. When they have finished, discuss the fable in terms of the questions. When the class has decided what the fox represents, what the grapes represent, and what the fable satirizes through the ironic contrast in the fox's behavior before and after he attempts to reach the grapes, and after the students have noted the wide application of this fable, ask each student to write an opening sentence for a brief paragraph explaining the satire of the fable.

B. Ask several students to read their opening sentences and have the class select one for reproduction on the board or on an overhead projector. The major problem here which the teacher will probably have to emphasize throughout the lesson lies in writing a precise statement of what is satirized.

C. Follow the same procedure until the class has composed a model paragraph explaining the various elements of the fable. Then ask the class to criticize the paragraph using questions such as the following.

1. Is the subject of the paragraph clear from the beginning?
2. Is each element of the fable explained?
3. Are the relationships among the various elements explained in a satisfactory way?
4. Is the paragraph as a whole clear and to the point?

D. Lead the class in a discussion of each of the following fables in turn: "The Ox and the Frog," "The Wolf and the Lamb," "The Turkey and the Ant," and "The Wild Boar and the Ram." After the discussion of one of these fables ask each student to write a brief paragraph (modeled on the previously written paragraph) explaining the satire in the fable.

E. If the compositions assigned in part D. were satisfactory, divide the class into heterogeneous groups and give each group one of the four fables: "The Man and the Flea," "The Wolf, the Sheep and the Lamb," "The Pig," and "Of Maintaining Truth to the Last," for reading and discussion. Ask each group to prepare for presenting its fable to the class.

F. If the compositions assigned in part D. were not satisfactory, reproduce the best papers and distribute them to the class. Help the students evaluate the paragraphs using the questions suggested under part C. of this lesson. Then divide the class into heterogeneous groups and return all of the compositions. Ask the students in each group to read their compositions aloud so that the group may evaluate each composition and make critical comments about each one. (The comments should not simply be negative but should suggest what each author can do to improve.)

Retain the same groups and give each group one of the following fables for analysis: "The Man and the Flea," "The Wolf, the Sheep and the Lamb," "The Pig," and "Of Maintaining Truth to the Last." Tell each group to discuss its fable with the help of the study questions and then to compose a paragraph explaining the satire of the fable. (The composition for each group should be recorded by a person selected by the group for the job.) When all the groups have completed their compositions, have each group evaluate another group's composition. This will entail reading and discussing the fable about which the paragraph is written so that both content and form can be evaluated. Each group should then receive its composition with evaluative comments from another group.

G. The fable "The Fox at the Point of Death" may be used as a test of this lesson. Distribute this fable to the students without study questions and ask each student to write a paragraph explaining the satire of the fable.

THE FOX AND THE GRAPES

One hot summer's day, a fox was strolling through an orchard when he came upon a bunch of grapes which had just turned ripe on a vine that was growing over a lofty branch. "Just the thing to quench my thirst," he thought. Drawing back a few paces, he took a run and a jump and just missed the bunch. Turning round, he again essayed the jump, but with no better success. Again and again he tried after the tempting morsel, but at last had to give it up and walked away with his nose in the air, saying to himself,

"I am sure they are sour."

Study Questions

1. What do the grapes represent?
2. What kind of person does the fox represent?
3. What is the ironic contrast in the fable?
4. What does the fable satirize?

THE OX AND THE FROG

An ox, browsing in a field, happened to set his foot down among some young frogs, and squashed one of them to death. The rest hopped off in terror to tell their mother of the catastrophe. The beast that did it, they added, was the most enormous creature they had ever seen. "Was it this big?" asked the old frog, swelling and puffing up her speckled green belly. "Oh, bigger by a vast deal," said they. "Was it so big?" demanded she, distending herself still more. "Oh, mama," they replied, "if you were to burst you would never be so big." The old frog paid no attention; she took a tremendous breath, and swelled herself till her eyes bulged. "Was it," she wheezed," so b---" but at that moment she did indeed burst.

Study Questions

1. Why does the old frog inflate herself?
2. Why does she pay no attention to the young frog who says, "if you were to burst you would never be so big"?
3. What human quality does the old frog represent?
4. What does the fable satirize?
5. Is the old frog an appropriate animal for this fable? Why?

THE WOLF AND THE LAMB

A wolf was lapping from a running brook when he spied a stray lamb paddling a little way down stream. "Scoundrel!" he said, moving down to her. "How dare you muddy the water I am drinking?" "How can I do that?" the lamb asked humbly. "It runs from you to me, not from me to you." "Never mind that," snapped the wolf. Only a year ago you slandered me with evil names behind my back." The lamb began to tremble. "Indeed, sir, a year ago I was not even born." "Well, then," the wolf said, "if it wasn't you, it was your father, and that's the same thing--don't think you're going to argue me out of my dinner!" And with that he leaped upon the lamb and tore her to bits.

Study Questions

1. Why does the wolf make his various accusations against the lamb?
2. What human quality or impulse does the wolf represent?
3. What does the lamb represent?
4. What does the fable satirize?
5. Are the animals appropriate to the fable? Why?

THE TURKEY AND THE ANT

In other men we faults can spy,
And blame the mote that dims their eye;
Each little speck and blemish find,
To our own stronger errors blind.

A Turkey, tired of common food,
Forsook the barn, and sought the wood;
Behind her ran an infant train,
Collecting here and there, a grain.
"Draw near, my Birds!" the mother cries,
"This hill delicious fare supplies.
Behold the busy negro race,
See millions blacken all the place!
Fear not; like me with freedom eat;
An Ant is most delightful meat.
How blest, how envied, were our life,
Could we but 'scape the poulterer's knife!
But man, cursed man, on Turkey preys,
And Christmas shortens all our days.
Sometimes with oysters we combine,
Sometimes assist the savoury chine;
From the low peasant to the lord,
The Turkey smokes on every board.
Sure men for gluttony are cursed,
Of the seven deadly sins, the worst."

An Ant, who climbed beyond his reach,
Thus answered from the neighboring beech;
"Ere you remark another's sin,
Bid thy own conscience look within;
Control thy more voracious bill,
Nor, for a breakfast, nations kill."

- John Gay

Study Questions

1. Is the turkey just in complaining of his fate?
2. Is the ant just in reprimanding the turkey?
3. What is the turkey's fault?
4. What human trait does the turkey exhibit?
5. What is ironic about the turkey's comments?
6. What does the fable satirize?

THE WILD BOAR AND THE RAM

Against an elm a sheep was tied,
The butcher's knife in blood was dyed;
The patient flock, in silent fright,
From far beheld the horrid sight:
A savage Boar, who near them stood,
Thus mocked to scorn the fleecy brood.

"All cowards should be served like you.
See, see, your murderer is in view:
With purple hands, and reeking knife,
He strips the skin yet warm with life.
Your quartered sires, your bleeding dams,
The dying bleat of harmless lambs,
Call for revenge. O stupid race!
The heart that wants revenge is base."

"I grant," an ancient Ram replied,
"We bear no terror in our eyes;
Yet think us not of soul so tame,
Which no repeated wrongs inflame;
Insensible of every ill,
Because we want thy tusks to kill.
Know, those who violence pursue,
Give to themselves the vengeance due;
For in these massacres they find
The two chief plagues that waste mankind.
Our skin supplies the wrangling bar,
It wakes their slumbering sons to war;
And well revenge may rest contented,
Since drums and parchment were invented."

- John Gay

Study Questions

1. What is the "wrangling bar" to which the Ram refers?
2. How do the sheep get revenge through drums and parchment?
3. How do the wild Boar and the Ram differ in character?
4. Is the target of satire in this fable symbolized by the Ram, the Boar, or by something else?
5. What is being satirized?

THE MAN AND THE FLEA

Whether on earth, in air, or main,
Sure everything alive is vain!

Does not the hawk all fowls survey,
As destined only for his prey?
And do not tyrants, prouder things,
Think men were born for slaves to kings?

When the crab views the pearly strands,
Or Tagus, bright with golden sands;
Or crawls beside the coral grove,
And hears the ocean roll above;
"Nature is too profuse," says he,
"Who gave all these to pleasure me!"

When bordering pinks and roses bloom,
And every garden breathes perfume;
When peaches glow with sunny dyes,
Like Laura's cheek when blushes rise;
When the huge figs the branches bend,
When clusters from the vine depend,
The snail looks round on flower and tree,
And cries, "All these were made for me!"

"What dignity's in human nature!"
Says Man, the most conceited creature,
As from a cliff he cast his eye,
And viewed the sea and arched sky.
The sun was sunk beneath the main;
The moon and all the starry train
Hung the vast vault of Heaven: the Man
His contemplation thus began:

"When I behold this glorious show,
And the wide watery world below
The scaly people of the main,
The beasts that range the wood or plain,
The winged inhabitants of air,
The day, the night, the various year,
And know all these by Heaven designed
As gifts to pleasure human-kind,
I cannot raise my worth too high;
Of what vast consequence am I!"

"Not of th'importance you suppose,"
Replies a Flea upon his nose:
"Be humble, learn thyself to scan;
Know, pride was never made for man.
'Tis vanity that swells thy mind.
What, Heaven and earth for thee designed!
For thee, made only for our need,
That more important Fleas might feed."

– John Gay

Study Questions

1. What human characteristic is exemplified in the man?
2. What function does the flea serve?
3. Why are the flea's comments ironic?
4. What is being satirized in this fable?

THE WOLF, THE SHEEP AND THE LAMB

Duty demands, the parent's voice
Should sanctify the daughter's choice;
In this is due obedience shown;
To choose belong to her alone.

May horror seize his midnight hour,
Who builds upon a parent's power,
And claims by purchase vile and base,
A loathing maid for his embrace;

Hence virtue sickens; and the breast
Where peace had built her downy nest,
Becomes the troubled seat of care,
And pines with anguish and despair.

A Wolf, rapacious, rough and bold,
Whose nightly plunders thinned the fold,
Contemplating his ill-spent life,
And cloyed with thefts, would take a wife.
His purpose known, the savage race,
In numerous crowds, attend the place;
For why, a mighty Wolf he was,
And held dominion in his jaws.
Her favorite whelp each mother brought,
And humbly his alliance sought;
But, cold by age, or else too nice,
None found acceptance in his eyes.

It happened, as at early dawn,
He, solitary, crossed the lawn,
Strayed from the fold, a sportive Lamb
Skipped wanton by her fleecy dam;
When Cupid, foe to man and beast,
Discharged an arrow at his breast.
The timorous breed the robber knew,
And trembling o'er the meadows flew;
Their nimblest speed the Wolf o'ertook,
And courteous, thus the Dam bespoke:
"Stay, fairest, and suspend your fear,
Trust me, no enemy is near;
These jaws, in slaughter oft inbrued,
At length have known enough of blood,
And kinder business brings me now,
Vanquished at beauty's feet to bow.
You have a daughter--Sweet, forgive
A Wolf's address--in her I live;
Love from her eye like lightning came,
And set my marrow all on flame;
Let your consent confirm my choice
And ratify my nuptial joys.

Me ample wealth and power attend,
Wide o'er the plains my realms extend;
What midnight robber dare invade
The fold, if I the guard am made?
At home the shepherd's cur may sleep,
While I secure his master's sheep."
Discourse like this attention claimed;

Grandeur the mother's breast inflamed;
Now fearless by his side she walked,
Of settlements, and jointures talked;
Proposed and doubled her demands
Of flowery fields and turnip lands.
The Wolf agrees.--Her bosom swells;
To Miss, her happy fate she tells;
And of the grand alliance, vain,
Contemns her kindred of the plain.

The loathing lamb with horror hears,
And wearies out her Dam with prayers;
But all in vain; mamma best knew
What inexperienced girls should do;
So, to a neighboring meadow carried,
A formal ass the couple married.

Torn from the tyrant-mother's side,
The trembler goes a victim-bride,
Reluctant meets the rude embrace
And bleats among the howling race.
With horror oft her eyes behold
Her murdered kindred of the fold;
Each day a sister lamb is served,
And at the glutton's table carved;
The crashing bones he grinds for food,
And slakes his thirst with streaming blood.

Love, who the cruel mind detests,
And lodges but in gentle breasts,
Was now no more.--Enjoyment past,
The savage hungered for the feast;
But (as we find in human race,
A mask conceals the villain's face)
Justice must authorize the treat;
Till then he longed, but durst not eat.

As forth he walked in quest of prey,
The hunters met him on the way;
Fear wings his flight; the march he sought,
The snuffing dogs are set at nought.
His stomach baulked, now hunger gnaws,
Howling he grinds his empty jaws;
Food must be had--and lamb is nigh;
His maw invokes the frightful lie.
"Is this," (dissembling rage) he cried,
"The gentle virtue of a bride?
That, leagued with man's destroying race,
She sets her husband for the chase;
By treachery prompts the noisy hound,
To scent his footsteps o'er the ground?
Thou traitress vile, for this thy blood
Shall glut my rage, and dye the wood!"
So saying, on the Lamb he flies,
Beneath his jaws the victim dies.

- Edward Moore

Study Questions (The Wolf, the Sheep, and the Lamb)

1. In the first three stanzas--
    - a. What should the parents' role be in planning a marriage?
    - b. Who should choose the mate?
    - c. Of whom does the poet say "May horror seize his midnight hour"?
    - d. What will happen if a daughter is not allowed to choose her mate?
2. What kind of person does the Wolf represent?
3. What kind of person does the Lamb represent? the sheep?
4. Why is the Lamb miserable in her marriage?
5. What is satirized in the fable?

THE PIG

In every age, and each profession,
Men err the most by prepossession,
But when the thing is clearly shown,
And fairly stated, fully known,
We soon applaud what we deride,
And penitence succeeds to pride.--
A certain baron on a day,
Having a mind to show away,
Invited all the wits and wags,
Foot, Massey, Shutter, Yates and Skeggs,
And built a large commodious stage,
For the choice spirits of the age;
But above all, among the rest,
There came a genius who professed
To have a curious trick in store,
Which never was performed before.
Through all the town this soon got air,
And the whole house was like a fair;
But soon his entry as he made,
Without a prompter, or parade,
'Twas all expectance, all suspense,
And silence gagged the audience.
He hid his head behind his wig,
And with such truth took off a pig,
All swore 'twas serious, and no joke,
For doubtless underneath his cloak,
He had concealed some grunting elf,
Or, was a real hog himself.
A search was made, no pig was found--
With thundering claps the seats resound,
And pit, and box, and galleries roar,
With--O rare! bravo! and encore.
Old Roger Grouse, a country clown,
Who yet knew something of the town,
Behold the mimic and his whim,
And on the morrow challenged him,
Declaring to each beau and bunter,
That he'd out-grunt th'egregrious grunter.
The morrow came--the crowd was greater--
But prejudice and rank ill-nature
Usurped the minds of men and wenches,
Who came to hiss, and break the benches.
The mimic took his usual station,
And squeaked with general approbation.
"Again, encore! encore!" they cry--

'Twas quite the thing--'twas very high;
Old Grouse concealed, amidst the racket,
A real pig beneath his jacket--
Then forth he came--and with his nail
He pinched the urchin by the tail.
The tortured pig, from out his throat,
Produced the genuine natural note.
All bellowed out--'twas very sad!
Sure never stuff was half so bad!
"That like a pig!"--each cried in scoff,
"Pshaw! Nonsense! Blockhead! Off! Off! Off!"
The mimic was extolled; and Grouse
Was hissed, and catcalled from the house.--
"Soft ye, a word before I go,"
Quoth honest Hodge--and stooping low
Produced the pig, and thus aloud
Bespoke the stupid partial crowd:
"Behold, and learn from this poor creature,
How much you critics know of Nature."
- Christopher Smart

Study Questions

1. What does the poet mean in the line, "Men err the most by prepossession"?
2. What is the ironic contrast in the fable?
3. What human characteristic is the primary target of satire in this fable?
4. What are the various minor or secondary targets of satire?

OF MAINTAINING TRUTH TO THE LAST

In the reign of Gordian, there was a certain noble soldier who had a fair but wicked wife. As it happened, the soldier had occasion to travel to foreign lands, and the lady immediately sent for her lover.

Now, in the court of the castle there were three cocks; and one of the handmaids of the lady had the gift of understanding their speech. During the night, while the lady was with her lover, the first cock began to crow. The lady heard it and called her servant to her. "Dear friend," she said, "what says yonder cock?" The servant replied, "Dear madam, he says that you are grossly injuring your husband." "Then," said the lady, "have him killed without delay."

They did so; but soon after, the second cock crew, and the lady again summoned her servant and questioned her. "Madam," said she, "he says 'My companion died for revealing the truth, and for the same cause I am prepared to die.'" "Kill him," cried the lady--which they did.

After this, the third cock crew; "What says he?" asked she again. "Madam, he says 'Hear, see and say nothing, if you would live in peace.'" "Oh, oh!" said the lady, "don't kill him."

- Gesta Romanum

Study Questions

1. In which figure of the fable is the object of satire? the first two cocks? the third cock? or the Lady?
2. What is the irony of the fable?
3. What is being satirized in this fable?

THE FOX AT THE POINT OF DEATH

A Fox, in life's extreme decay,
Weak, sick, and faint, expiring lay;
All appetite had left his maw,
And age disarmed his mumbling jaw.
His numerous race around him stand,
To learn their dying sire's command:
He raised his head with whining moan,
And thus was heard the feeble tone:

"Ah, sons! from evil ways depart;
My crimes lie heavy on my heart.
See, see the murdered geese appear!
Why are those bleeding turkeys there?
Why all around this cackling train,
Who haunt my ears for chicken slain?'

The hungry Foxes round them stared
And for the promised feast prepared.
"Where, Sir, is all this dainty cheer?
Nor turkey, goose, nor hen, is here:
These are the phantoms of your brain,
And your sons lick their lips in vain."
"O gluttons!" says the drooping sire,
"Restrain inordinate desire:
Your liquorish taste you shall deplore,
When peace of conscience is no more.
Does not the hound betray our pace,
And gins and guns destroy our race?
Thieves dread the searching eye of power,
And never feel the quiet hour.
Old age (which few of us shall know)
Now puts a period to my woe.
Would you true happiness attain,
Let honesty your passions rein;
So live in credit and esteem,
And the good name you lost, redeem."

"The counsel's good," a Fox replies,
"Could we perform what you advise.
Think what our ancestors have done:
A line of thieves from son to son.
To us descends the long disgrace,
And infamy hath marked our race.
Though we, like harmless sheep should feed,
Honest in thought, in word, and deed,
Whatever hen-roost is decreased,
We shall be thought to share the feast.
The change shall never be believed:
A lost good name is ne'er retrieved."

"Nay, then," replies the feeble Fox;
"But hark! I hear a hen that clucks:
Go but be moderate in your food:
A chicken, too, might do me good."

- John Gay

LESSON #5: ANIMAL FARM

OBJECTIVES: To read and interpret an allegorical satire.
To write an extended analysis of the book.

MATERIALS: Animal Farm

PROCEDURES:

A. Before beginning a study of Animal Farm the teacher might wish to have the class learn about the origin and growth of the communist state in Russia. It is difficult to read Animal Farm as a satire of the rise of a dictatorship in Soviet Russia without this background. However, the book--and this attests to its value--can be read as a satire on the growth of dictatorships in general, and honors students generally have enough background to read Animal Farm in this way. If the teacher wishes the students to know about the rise of the dictatorship in Russia, the background can be obtained in several ways. A history teacher may welcome the opportunity to give a brief lecture. The class can be directed to the appropriate materials in the library. A group of students especially interested in politics or Russia may present a report to the rest of the class.

B. For the purpose of class reading and discussion, the following division is suggested: chapters 1-2, 3-4, 5-6, 7-9, and 10. Many students will read the entire book the first night of the assignment, but their attention should be directed to the various sections of the book as the class progresses. The class discussion can follow the direction suggested by the study guide.

C. When the class has completed the reading and discussion, ask the students to formulate a statement about one of the major developments of the novel. Ask several students to read their statements aloud and ask the class to evaluate these statements in terms of their accuracy, conciseness, and productiveness (ability to be expanded). Let the class select two or three statements to work with as the opening statement for a composition. For instance, the following statement would be satisfactory for this purpose: The major irony of Animal Farm is climaxed in the final scene of the book when Clover and the other animals peer into the farmhouse window and are unable to tell the men from the pigs.

D. When the statements have been selected, lead the class to suggest possible lines of development for each. In the case of the example, for instance, the class might be asked the following questions:
1. Why is the final situation ironic?
2. Where does the irony begin and how does it develop?
3. What incidents in the book support the statement and the answers to the above questions?

E. When developments of the various statements have been suggested by the class, ask the students to write a composition using one of the statements or a similar one as the focus for the composition.

STUDY GUIDE: Animal Farm

Chapters I-II

1. What does the farm represent?
2. Whom does Major, the old boar, represent? Whom do the animals represent? Whom do Jones and his men represent? Whom does Snowball represent? Whom does Napoleon represent?
3. What were the causes of the revolution? Were the causes sufficient to warrant revolution?
4. What was Major's dream? What did the animals intend to be the result of the revolution?
5. What are the purposes of the Seven Commandments?
6. What idea does Moses and his rumor represent? Why was he, allegorically, Mr. Jones' favorite pet?

Chapters III-IV

1. What advantages does the farm have under the new system implemented by the animals?
2. How are Napoleon and Snowball different in their attitudes toward the farm? Why do disputes continually arise between them? In light of what Napoleon and Snowball represent, what do the disputes reveal about what they represent?
3. What social and political reforms are instituted by the animals?
4. By the end of Chapter III what minor departures from the ideal society have become apparent? How do these departures indicate the direction which future departures might take?
5. What does the human scorn for Animal Farm and doubt about its possibilities for success represent?

Chapters V-VI

1. What techniques does Napoleon begin to use to oppose Snowball?
2. What do the sheep represent?
3. What further differences of opinion between Snowball and Napoleon arise? Make a list of all the differences in these and other chapters. What does the position of each animal on these issues suggest about his personal philosophy and raison d'etre?
4. What does the expulsion of Snowball signify for the government of Animal Farm?
5. What techniques does Napoleon use to gain full control of the animals? What are these techniques analogous to in reality?
6. What was Napoleon's "tactic" in changing his mind about the windmill?
7. What policies does Napoleon change? What is the effect of these changes?
8. Through the various changes in policy, how does the position of the pigs in relation to the other animals change?

Chapters VII-IX

1. What reports are spread about Snowball? What is the purpose of these reports?
2. What techniques does Napoleon use to bring and keep the animals under his control?
3. What change in the focus of the society of Animal Farm is reflected in the change of songs from "Beasts of England" to the new song by Minimus?
4. What changes are there in Napoleon's relationship to the animals?
5. What is Squealer's role?
6. What does Napoleon's vacillation on the timber deal and in his attitude toward Frederick and Pilkington reveal about his policy?
7. What changes in Snowball's image are enforced by the pigs? What is the purpose of these changes?
8. What do Napoleon and Frederick represent?
9. Why do the commandments change throughout the story? What do these changes reflect?
10. What does Boxer's fate reveal about the ethics and mercy of the pigs? What in Boxer's previous conduct makes this sequence of events particularly pathetic? How does Orwell make the scene itself a moving one?

Chapter X

1. How had the lives of the animals changed in the course of Animal Farm's existence?
2. What does the single remaining commandment mean?

General Study or Discussion Questions

1. There is a saying that "power corrupts." In what way is this idea applicable to Animal Farm?
2. In what way does the portrayal of characters in Animal Farm make this different from ordinary fables?
3. What is Orwell's primary thesis about the nature of man? What would Orwell say is the essential cause of what happens in Animal Farm?
4. In what way has the entire book built toward the final scene between the pigs and the men? What is the supreme irony of the poker game scene?
5. There are two levels of satire in Animal Farm--one historical and one general. What are they?

LESSON #6: H.M.S. PINAFORE

OBJECTIVE: To identify and analyze the targets and techniques of satire in H.M.S. Pinafore.

MATERIALS: Recording of H.M.S. Pinafore
The Admiral's Song from Pinafore

PROCEDURES:

A. This lesson builds on the eighth grade unit on "Man and Society" in the sense that it assumes an understanding of class stratification.

B. Before playing the recording of Pinafore for the students, distribute and read the synopsis of the operetta.

C. Ask the students to think about the following questions as they listen to the operetta:
1. Which characters are satirized either as stereotypes or for some other reason?
2. What does the central situation of the operetta satirize?
3. How is the sub-plot involving Sir Joseph Porter involved in the central satire?
4. What customs or attitudes are satirized?
5. What techniques of satire are used in the operetta?

H.M.S. PINAFORE - SYNOPSIS

Some time before Act One opens, Ralph has fallen in love with Josephine, the daughter of hir commanding officer, Captain Corcoran. Likewise, Little Buttercup, a buxom peddler-woman, has fallen in love with the Captain himself. Class pride, however, stands in the way of the natural inclinations of both the Corcorans. The Captain has, in fact, been arranging a marriage between his daughter and Sir Joseph Porter, First Lord of the Admiralty, who is of the social class above even the Corcorans.

When Act One opens, the sailors are merrily preparing the ship for Sir Joseph's inspection. The generally happy atmosphere on deck is marred only by Little Buttercup's hints of a dark secret she is hiding, by the misanthropic grumbling of Dick Deadeye, and by the love-lorn plaints of Ralph and Josephine. Sir Joseph appears, attended by a train of ladies (his relatives, who always follow him wherever he goes). He explains how he became Lord of the Admiralty and examines the crew, patronizingly encouraging them to feel that they are everyone's equal, except his. Like the Captain, he is very punctilious, demanding polite diction among the sailors at all times.

Josephine finds him insufferable; and, when Ralph again pleads his suit and finally threatens suicide, she agrees to elope. The act ends with the general rejoicing of the sailors at Ralph's success; only Dick Deadeye croaks his warning that their hopes will be frustrated.

Act Two opens with the Captain in despair at the demoralization of his crew and the coldness of his daughter towards Sir Joseph. Little Buttercup tries to comfort him, and prophesies a change in store. But Sir Joseph soon appears and tells the Captain that Josephine has thoroughly discouraged him in his suit; he wishes to call the match off. The Captain suggests that perhaps his daughter feels herself inferior in social rank to Sir Joseph, and urges him to assure her that inequality of social rank should not be considered a barrier to marriage. This Sir Joseph does, not realizing that his words are as applicable to Josephine in relation to Ralph as they are to himself in relation to Josephine. He thinks that she accepts him, whereas actually she is reaffirming her acceptance of Ralph; and they all join in a happy song.

Meanwhile Dick Deadeye has made his way to the Captain, and informs him of the planned elopement of his daughter with Ralph. The Captain thereupon intercepts the elopers; and, when he learns that Josephine was actually running away to marry Ralph, he is so incensed that he cries, "Damme!" Unfortunately, Sir Joseph and his relatives hear him and are horrified at his swearing; Sir Joseph sends him to his cabin in disgrace. But when Sir Joseph also learns from Ralph that Josephine was eloping, he angrily orders Ralph put in irons.

Little Buttercup now comes out with her secret, which solves the whole difficulty: she confesses that many years ago she had charge of nursing and bringing up Ralph and the Captain when they were babies. Inadvertently, she got them mixed up; so the one who now was Ralph really should be the Captain, and the one now the Captain should be Ralph. This error is immediately rectified. The sudden reversal in the social status of Ralph and the Corcorans removes Sir Joseph as a suitor for Josephine's hand and permits her to marry Ralph, and her father to marry Buttercup. Sir Joseph resigns himself to marrying his cousin, Hebe.

LESSON #7: WRITING AN ORIGINAL SATIRE

OBJECTIVE: To write an original satire.

MATERIALS: "Pepo Cola's Miracles"
"A Mouse Eye View"

PROCEDURES:

A. Distribute the student written satires to the class and discuss with them the satire of each one. This step is largely to demonstrate that it is possible for students to write original satires.

B. The first step toward writing a satire is locating a topic that is susceptible to satire. Tell the students that the class will brainstorm for ideas. Ask for three students to volunteer to record the class suggestions on the board. Each recorder writes every third suggestion on the board. When the teacher gives the signal, the first student in the first row makes and suggestion and each student in turn makes another suggestion. The idea is to go up and down the rows of the classroom as quickly as possible. If a student has no suggestion, the teacher should pass to the next student without hesitation. The idea underlying this technique is that one suggestion begets another. Within a few minutes the board will be covered with possible topics for satire.

C. The teacher should then discuss some of the topics with the students to show them how to evaluate a topic for satire. An evaluation is necessary because sometimes students choose topics or aspects of them which are difficult to satirize without being corny. The following questions will help:

1. Does the topic bear satire?
2. What is there about the topic that can be ridiculed?
3. Will the fault to be satirized be generally recognized as a fault once it is pointed out?
4. What technique can be used to satirize the topic?
5. Can you think of an idea to use for the satire?

D. Ask the students to choose a topic which can be satirized and is worth satirizing. Then ask them to decide on a technique: abuse, exaggeration, allegory, irony. Give the students class time to begin planning and writing their satires. At this point the teacher should circulate among the students and give suggestions and advice to those who are stuck. An alternative approach is to ask two students to work together on a satire. Before the students write their first drafts the teacher should consult with each student on his plan of attack.

PEPO COLA'S MIRACLES

- Susan Hamilton

When Mrs. Lowry received an invitation to a formal dinner sponsored by her friend Mrs. Logmeir, she cordially accepted. When Mr. Lowry heard about this he was not pleased, but to make his marriage happy he decided to suffer.

He dressed as his domineering wife required. She had him wrapped around her little finger.

When they arrived Mr. Lowry was very uncomfortable but he did his best not to show it. He was always ill at ease at social gatherings. People frightened him. But when Mr. Lowry saw all the delicious food, he was glad he had come.

He tasted a new drink called Pepo Cola. As he finished drinking it a very noticeable change came over him. His wife rushed over to him and exclaimed, "Lawrence, what has happened? Suddenly you've become sociable."

"I know, dear, and I like it. I think I'll ask that pretty girl over there to dance."

"Lawrence, come back here! Come back! I'm going to get a divorce," she yelled. "Lawrence!"

A MOUSE EYE VIEW

- Sonja Jerkic

Now, as all this may seem rather strange to you, I will tell you what I did not find out until much later. The farmer had been told that animals, like people, need social activity. This "togetherness atmosphere" would increase work and productivity. So the farmer had decided to let the animals have a party if they would take care of the decorations and clean up afterwards. The farm animals agreed. To make sure that nothing went wrong, the farmer had sent his farm hands to keep an eye on things.

A great deal of noise and a general air of festivity pervaded the barn. As the evening wore on, though, I felt that everything was not as it should be. Though there were groups of animals milling around, it certainly seemed as if they were segregated--groups of chickens, groups of ducks, groups of horses--no mixture. Of course, I'm only a mouse, so I might be wrong.

Anyway, these groups struck me as slightly amusing. There were the chickens, standing in a corner, clucking and cackling about some of the other animals. Every once in a while, a couple of them would get together and start scratching in time to the music, but none of the other animals paid any attention to them.

Then there were the geese. They started out in a little group the way the chickens did. Pretty soon, though, they began waddling to one of the stalls. When they got there they would start preening themselves and washing their bills and, later on, they even began powdering their bills with straw dust to keep them from shining. It didn't do them any good. The only people they talked to were themselves.

I think the group that took the cake was the horses. They were lined up against one side of the barn looking as if they were holding up the wall. Each one had on a harness that had been waxed and polished until it shone but looked as if it choked its owner. They had been reshoed but they fidgeted as it the shoes pinched their hooves. On the whole, they looked so uncomfortable that I wished they had been in their stalls asleep.

The farm hands saw all this too, and decided to try to stop it. There was a long trough of food outside for refreshments and they decided to bring it in, in hopes of getting the ball rolling. Those poor, deluded men. If I had been just a little slower I would have been trampled to death. I hadn't seen the hogs, standing in a dark corner, but they saw the food and dashed out so fast that it made my head swim. They pushed and shoved and elbowed everyone else out of their way until they got to the trough where they settled down to enjoy themselves.

Meanwhile, outside, the farmer's hounds had met some desperate-looking wolves and, instead of running them off the property, had joined them to raid the chicken coop. Luckily, one of the roosters had stayed behind and, when he saw the danger coming, had set up an alarm that brought the whole farm. The farmer came running out of the farmhouse with his gun held high and his lantern swinging. He took a pot shot at the fleeing pack but missed them.

His farmhands filled him in on the details of the wolves and the party. He finally realized that this "social atmosphere" would not improve work or productivity and this thought made him so mad that he called off all parties then and there.

LESSON #8: TEST

OBJECTIVES: To identify the targets of satire.
To explain the techniques used by the satirist.

MATERIALS: See below.

PROCEDURES:

A. Instead of a book for outside reading from a bibliography, it is recommended that the teacher distribute one or two short selections for reading and analysis in class. The following are possible selections for an in-class test:

Aesop, "The Donkey and the Grasshopper"
Chuang Tzu, "The Cicada and the Wren"
Edward Arlington Robinson, "Miniver Cheevy"
Mark Twain, "Baker's Blue Jay Yarn"
Mark Twain, "Luck"
Somerset Maughm, "The Ant and the Grasshopper"
Barbara Kruger, "Meet Miss Muffet, 1963"

B. The teacher will wish to choose selections partly on the basis of the abilities of the class and partly on the basis of the length of the class period. While all the selections suggested above should be fairly easy for most honors classes having studied this unit, the two selections by Mark Twain are fairly long and, in a class period of conventional length, will leave the student little time for writing.

C. Distribute two selections to the students and ask that they write a composition on each selection explaining what is satirized and how the satire is brought about.

MEET MISS MUFFET, 1963

Meet Miss Muffet, 1963
See Miss Muffet, 1963
With two five-cent-sized hair ribbons
In her bleached blonde hair.

See Miss Muffet, 1963, riding the Rapid,
Carrying a patent-leather saddlebag
Full of multi-colored coal tar
See her crusted eyes and chewing gum.
Pop!

When she walks, she rattles,
Complete with flat beach shoes,
Flapping on flat feet.

Now you've seen her,
And you are probably wondering
Whynnaheck she don't give America
Back to the Indians
And whatinnaheck ever happened
To sweet old-fashioned Miss Muffet.

- Barbara Kruger

THE DONKEY AND THE GRASSHOPPER

A donkey, hearing some Grasshoppers chirping, was delighted with the music, and determining, if he could, to rival them, asked them what it was that they fed upon to make them sing so sweetly? When they told him that they supped upon nothing but dew, the Donkey betook himself to the same diet, and soon died of hunger.

One man's meat is another man's poison.

- Aesop

THE CICADA AND THE WREN

There are birds that fly many hundred miles without a halt. Someone mentioned this to the cicada and the wren, who agreed that such a thing was impossible. "You and I know very well," they said, "that the furthest one can ever get even by the most tremendous effort is that elm-tree over there; and even this one cannot be sure of reaching every time. Often one finds oneself dragged back to earth long before one gets there. All these stories about flying hundreds of miles at a stretch are sheer nonsense."

- Chuang Tzu

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON SATIRE
9th Grade Honors

RELATED UNITS:
Satire (8)
Symbolism (9)
Semantics (9)

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TEACHING THE UNIT

The ninth grade unit on satire builds on the knowledge of satiric techniques that the student has gained in the eighth grade and depends to some extent on the knowledge and skills he has gained in various other units including those on symbolism and those examining the mythic, epic, tragic, and comic heroes. However, the ninth grade unit is organized around the major aspects of satire as genre: in Gilbert Highet's classification, classical and Menippean satire.

The first lesson introduces the monologue of classical verse satire through Juvenal's satires I, III, and X and a selection from Philip Wylie's *Generation of Vipers*. This satire is not difficult to understand. It is delivered directly from the depths of the satirist's dissatisfaction with what he sees around him. It disavows, it curses, it smites, but above all it seeks to destroy as though the power to destroy was latent in words (see *The Power of Satire* by Robert C. Elliott for a discussion of the ancient origin of satire in cursing). The second lesson presents a variation of the direct monologue: the ironic monologue as exemplified in Swift's "A Modest Proposal" and in selections from Goldsmith's *The Citizen of the World*. In this variation of the monologue the satirist does not fly into tantrums of cursing; rather he assumes the role of a calm, dignified observer of the human scene. A good deal of his effort is directed toward establishing his honesty and sincerity before he proceeds to his task. Swift's role in "A Modest Proposal" is that of benevolent observer suggesting that the lamentable devastation of Ireland's population by poverty be alleviated by selling infants for food. The third lesson presents a second variation of the monologue: that in which a villain reveals his own vile nature. The finest example of this kind of monologue is Burns's "Holy Willie's Prayer" in which Holy Willy reveals himself as an arch hyprocrito, praising himself for his righteousness while rationalizing his lechery and drunkenness, praying for forgiveness of his own sins but demanding the destruction of his enemies.

Lesson four introduces the second major type of satire as outlined by Highet: parody. The students read both parodies which imitate a work in order to satirize something outside the work and parodies which satirize the style or content of a work through imitation. In both cases it is, of course, necessary for the student to be familiar with the work parodied. Therefore, the students read "Birches" and then "Mr. Frost Goes South to Boston." In the course of lessons four and five, the students examine parodies based on style and content, attempt to determine what style is, examine a particular style, and write an original parody. The writing of a parody is a highly successful and popular activity which will encourage students to write other kinds of satire later in the unit.

Lesson six introduces the concept of Menippean satire, satire which is accomplished through the interaction of plot and character. Most of the satiric works which were read in the eighth grade unit were satires of this type. The teacher can therefore help the students objectify the various types of satire by re-examining works which they have already read. In addition to objectifying the characteristics of Menippean satire and interpreting several short works, this lesson attempts to warn the student against making immediate decisions about the nature and targets of the satire in a given work and requires that he evaluate the validity of the satire in a work. In a satire as well conceived and executed as Katherine Mansfield's "Germans at Meat," the ability to evaluate the validity of the satire is crucial. The student must be aware that the satirist might be wrong.

The unit next moves to a reading of Huckleberry Finn in Lesson seven. While the lesson is focused on the satirical elements of the book, it does not ignore other aspects. But after all Huck is primarily the ironic satirist at work. However, his innocence and philanthropy is not feigned as is Swift's. Huck is a genuine humanitarian whose compassion extends to victim and persecutor alike, for he is sorry to see even the King and the Duke be tarred, feathered, and run out of town on a rail. If the work is to be viewed without distortion, Huck must be seen as both hero and satirist, the instrument, at once, of condemnation and salvation.

The final lesson of the unit calls the student's attention to the tone of satire and prepares him for independent analysis and evaluation of full length works. The class must come to recognize the aspect of humor which distinguishes the tone of satire from that of protest. Satire is always humorous though its humor be excruciatingly bitter, but the literature of protest may be simply bitter. Upton Sinclair's The Jungle and Richard Wright's Native Son are bitter and fall into the category of protest. Orwell's 1984 and Huxley's Brave New World are bitterly sardonic and fall into the category of satire. After discussing the predominating tone of satire, the class then proceeds to examine several poems by T. S. Eliot and E. E. Cummings, some of which are primarily didactic criticism and some of which are satiric. After dealing with the meaning of the poems, the class determines whether or not the poems are satiric. As the final activity of the unit, each student selects a title from a rather extensive bibliography for independent reading and analysis. This activity is the major method of evaluation for this unit. If the student can analyze and evaluate a full length title as satire, the unit may be judged successful.

MATERIALS

BOOKS:

Clemens, Samuel, Huckleberry Finn, New York, New American Library.

Wylie, Philip, Generation of Vipers, New York, Holt, Rinehart, and Winston, 1955.

SHORT STORIES:

Clemens, Samuel, "Luck" in 75 Short Masterpieces, ed. Roger Goodman, New York, Bantam Books, 1961.

Mansfield, Katherine, "Germans at Meat", in 75 Short Masterpieces.

Maugham, Somerset, "The Ant and the Grasshopper" in 75 Short Masterpieces.

Parker, Dorothy, "The Standard of Living" in 75 Short Masterpieces.

Poe, Edgar Allan, "The Cask of Amantillado" in Great Tales and Poems of Edgar Allan Poe, New York, Washington Square Press.

POETRY:

Browning, Robert, "Soliloquy in a Spanish Cloister" in Poems of Robert Browning, London, Oxford University Press, 1911.

--------, "My Last Duchess" in Poems of Robert Browning.

Burns, Robert, "Holy Willie's Prayer" in Poems of Robert Burns, ed. J. Logie Robertson, London, Oxford University Press, 1958.

Cummings, E. E., "Buffalo Bill"
"look at this"
"my specialty is living said"
"the Cambridge ladies who live in furnished souls"
"here is little Effie's head"
"my father moved through dooms of love"
"anyone lived in a pretty how town"
"this little bride and groom are"
"of all the blessings which to man"
"pity this poor monster, manunkind"
"of Ever-Ever Land i speak"
in Poems 1923-1954, New York, Harcourt, Brace, and Co., 1954.

Eliot, T. S., "The Hollow Men", in Collected Poems 1909-1935, London Faber and Faber Ltd., 1958.

Frost, Robert, "Birches" in Robert Frost's Poems, ed. Louis Untermeyer, New York, Pocket Books, 1955.

Guest, Edgar, "Home" in Collected Verse of Edgar Guest, Chicago, Reilly and Lee Co., 1934.

POETRY (Continued)

Hardy, Thomas, "In Church" in *Modern British Poetry*, ed. Louis Untermeyer, New York, Harcourt, Brace, and World, Inc. 1958.

Houghton, Firman, "Mr. Frost Goes South to Boston" in *Parodies: An Anthology from Chaucer to Burbohm and After*, New York, Random House, 1960.

Juvenal, *The Satires of Juvenal*, tr. Hubert Creekmore, New York, New American Library, 1963.

Ovid, "Pyramus and Thisbe" in *The Metamorphoses*, tr. Horace Gregory, New York, New American Library, 1960.

Untermeyer, Louis, "Edgar A. Guest Syndicates the Old Woman Who Lived in a Shoe", in *Modern American Poetry and Modern British Poetry*, ed. Louis Untermeyer, New York, Harcourt, Brace and World, Inc., 1958.

PLAYS:

Jonson, Ben, *Volpone* in *Complete Plays of Ben Jonson*, New York, E. P. Dutton and Co.

Shakespeare, William, "A Midsummer Night's Play" in *Good Times Through Literature*, ed. Pooley, Poley, Leyda, Zellhoeffer, New York, Scott, Foresman and Co., 1956.

Shakespeare, William, *Richard III*, ed. C. J. Sisson, New York, Dell Publishing Co., 1958.

ESSAYS:

Goldsmith, Oliver, *The Citizen of the World in Oliver Goldsmith, The Vicar of Wakefield and Other Writings*, ed. Frederick W. Hilles, New York, Random House, 1955.

Jensen, Oliver, "The Gettysburg Address in Eisenhowese", *Parodies: An Anthology from Chaucer to Burbohm and After*.

Mencken, H. L. "The Declaration of Independence in American", in *Parodies: An Anthology from Chaucer to Burbohm and After*.

Swift, Jonathan, "A Modest Proposal" in *Satire: Theory and Practice*, Allen and Stephens, Belmont, California, Wadsworth Publishing Co., 1962.

LESSON #1: THE SATIRIST'S MONOLOGUE: DIRECT ATTACK

OBJECTIVES: To identify the characteristics of the diatribe (the satirist's monologue)

MATERIALS: Juvenal, Satires I, III, and X.
Wylie, "A Specimen American Institution"
from Generation of Vipers

PROCEDURES:

A. Ask the students to recall their experience with satire in the previous year.
   1. What is satire?
   2. What are some of its main techniques?
   3. What is direct satire? What are some of its techniques?
   4. Who was Juvenal?

B. Distribute the copies of Juvenal. (It is probably wise to do all the reading of Juvenal's satires in class.) Read aloud the first fifty lines of Satire I and discuss them either at the conclusion of the reading or as the reading progresses. Reading aloud is important here because it helps the students get used to following the intonation patterns of the translation and makes the independent reading easier.
   1. What kind of literary fare does Juvenal find disgusting? (lines 1-21)
   2. Why must Juvenal write satire?
   3. What crimes and immorality does Juvenal object to?
   4. What is his attitude toward ex-slaves? Toward people who have become newly rich?
   5. Does Juvenal favor or oppose the traditional noble classes?

C. Explain to the students that when Juvenal was writing his satires (C. 110 A.D.) Rome was in a state of change. The old noble classes looked down on work and as a result many of the nobility became parasitic depending upon other wealthy families to keep them going. At the same time the merchant class whose ranks included many people who had formerly been of lowly status and many ex-slaves was growing more wealthy and powerful. But the nobility continued to disdain work and, therefore, remained poor. Juvenal was a conservative and hated to see the old order pass away--hence, his prejudice against ex-slaves who became wealthy. Paradoxically though, he has great compassion for slaves mistreated by their masters (ll. 92-94).

D. Assign the rest of the first satire for in class. Tell the students of the glossary at the end of the book. Ask the students to list, as they read, the various ills and vices of society which force Juvenal to write. When they have concluded the reading, discuss the targets of his satire and what Juvenal feels underlies all vice. Discuss the following questions as well.
   1. What is the tone of the passage? How might the tone be described? (angry, fast moving, bitter)
   2. Does Juvenal follow a steady logical line of development in his writing, or is his writing episodic--describing many varied scenes?
   3. What affect do these qualities give the writing; that is, what impression do they make on the reader?
   4. Why does Juvenal refer to Horace and Lucilius?

E. Assign Satire III (lines 1-108 and 147-322.) When the reading is complete the study questions will serve as a guide to discussion.

F. (Optional.) Assign lines 1-272 and 346-end of Satire X. When the reading is complete, discuss the selections in terms of the study guide.

G. Assign Philip Wylie's chapter, "A Specimen American Institution" from Generation of Vipers. Tell the students that Wylie is a modern practitioner of direct satire--diatribe. The final question of the study guide is very important: In what ways is factual writing antithetical to satire? That is, what does satire do that factual writing does not do? Through discussion of this question the students should come to see that perhaps the main function of the satirist is to arouse indignation in his readers through any device he can. Thus the purpose and the techniques of satire are different from factual reporting. The satirist uses a strong emotional tone, indulges in name calling, revolting allusions, and applies all his energy to ridicule.

H. Tell the students that the passages from Wylie and Juvenal are typical of a kind of satire called classical verse satire. Even though Wylie does not write in verse, he still remains characteristic of this kind of satire. The following questions are designed to summarize the main characteristics of classical verse satire.

1. Who is the speaker in this kind of satire?
2. What techniques does the speaker use?
3. What sort of development is characteristic of this sort of satire? Is it logical? Does it move smoothly from one idea to the next in a logical progression? Does it build to a climax?
4. What kinds of things are satirized?
5. Does the author suggest a better procedure for the conduct of human affairs? Does he imply it?
6. Can you think of examples in Juvenal or Wylie where the ideal morality is expressed or implied?

STUDY GUIDE: Satire X, ll. 1-272 and 346-end.

by Juvenal

1. How have whole families been wrecked because they have had their wishes granted?
2. Lines 23-53. What is the wisdom of laughing at fortune? What criticism does Juvenal imply of the praetor's procession?
3. Lines 54-71. How are the things we pray for either "unprofitable or pernicious"?
4. Lines 72-80. Who is Remus' spawn? What is their greatest fault? How are they comparable to modern people?
5. Lines 81-113. Who was Sejanus and what happened to him? What does his fate exemplify? What caused his change in fortune?
6. Lines 114-132. What happened to the great orators?
7. Lines 133-167. Why are men willing to take great risks in war? What is the irony of Hannibal's fate?
8. Lines 168-187. What was Alexander's folly? his fate? How does Juvenal arouse horror in this passage?
9. Lines 188-272. Why is it foolish to wish for old age? What are the alternative fates of old people? In what way is Priam an example? What images does Juvenal use to arouse loathing and horror?
10. Line 346-end. What advice does Juvenal offer? What does he mean when he says that it is we who make Fortune a goddess?

General questions on Satire X.

1. Is there anything that man should hope for?
2. Is there any hope for man?
3. Was Juvenal so pessimistic in his other satires?
4. What special techniques does Juvenal use to make his work unremitting, caustic, and bitter?

STUDY GUIDE: Satire X, ll. 1-272 and 346-end.

by Juvenal

1. What is Juvenal's device for launching into this diatribe?
2. For what reasons is Juvenal's friend not fit for city life?
3. What are the various perils of city life?
4. What examples of exaggeration can you find?
5. Where does Juvenal use sharp contrast?
6. Why does he use repulsive language and/or images?
7. Is any of this criticism of Ancient Rome appropriate for modern American cities?

STUDY GUIDE: "A Specimen American Institution"

1. What is Wylie's major charge against the schools?

2. What examples does he use to support his argument?

3. What is wrong with the way history is taught?

4. What is wrong with the way English is taught?

5. Why does Wylie attack semantics? Note his retraction.

6. From your own experience in school would you say that Wylie's charges are correct, or exaggerated? What should you be learning in school, facts like the agricultural products of the South or how to deal with ideas and problems based on facts?

7. What do you think of Wylie's comment on the educability of most people? Explain your opinion.

8. What is Wylie's theory of how students should be taught? Do you agree or disagree? Explain your opinion.

9. What values of the masses does Wylie attack?

10. What values does he himself support? How does he support them?

11. What techniques does Wylie use in his attack? Find examples of each of them.

12. How does Wylie use italics, quotation marks, and exclamation points?

13. Wylie continually states that we must learn to tell the difference between fact and opinion. Is he factual in his discussion of American history? Explain. Was Juvenal?

14. In what ways is factual writing antithetical to satire? That is, what does satire do that factual writing does not do?

LESSON #2: THE SATIRIST'S MONOLOGUE: IRONY

OBJECTIVES: To identify the ironic monologue as a variation of classical verse satire.
To explain the basis of the ironic satire of a particular monologue.
To identify the targets of ironic satire.

MATERIALS: "A Modest Proposal"
Selections from The Citizen of the World

PROCEDURES:

A. Review briefly satiric irony with the students. If necessary distribute a few of the poems from the eighth grade unit on satire for reconsideration. Then tell the students that irony rather than direct attack is frequently used in the form of a monologue.

B. Distribute Swift's "A Modest Proposal." Read the first four paragraphs aloud to the students and ask the following questions:
   1. What social ill does Swift wish to remedy?
   2. What is his pretended stance or point of view in this essay? That is, how does he pretend to see himself?
   3. What approach or technique does he use to make us feel that his proposal will be completely serious and earnest?

C. Then assign the students the remainder of the essay to be read independently. The study questions will serve as a guide for the discussion that follows.

D. Distribute letter 24 and selections from letters 26 and 27 of Goldsmith's "Citizen of the World." Explain that the device of placing a foreign observer in a familiar setting and having that observer write letters back home to his friends was popular in the eighteenth century. Goldsmith's letters are from a Chinese visitor to London who writes to his old friend and tutor in Peking explaining the various customs of the English as he sees them. This reading can be done individually. The study questions will serve as a guide for discussion of the letters.

E. After the reading and discussion of Goldsmith, the following questions will help the students compare the selections from Goldsmith and Swift with Juvenal and Wylie.
   1. In what way is Goldsmith's technique similar to Swift's?
   2. How does Goldsmith manage to depart from the strict monologue?
   3. Do Goldsmith and Swift have anything in common with Juvenal and Wylie? in technique? in content?
   4. Is the one form of satire any more effective than the other? Why?
   5. Does the satire of any of these men remain appropriate in modern society?
   6. What modern social or moral ills might be satirized using Swift's "A Modest Proposal" as a model? Using Goldsmith's Letter #24 as a model?

STUDY GUIDE: "A Modest Proposal"

by Jonathan Swift

1. What social ill does Swift wish to remedy?

2. What is his pretended stance or point of view in this essay? That is, how does he pretend to see himself?

3. What approach or technique does he use to make us feel that his proposal will be completely serious and earnest?

4. What is the purpose of the careful mathematical computations?

5. For what people will the food be most appropriate?

6. Why is Swift not concerned about the "poor people, who are aged, diseased, or maimed"?

7. What are the advantages of the proposal?

8. Why does Swift consider the proposal humanitarian and Christian?

9. What does each "advantage" of the scheme satirize?

10. What is the justification for introducing this proposal finally?

11. How does Swift introduce the ideal method of dealing with the problem?

12. How does he maintain his role of benificent humanitarianism to the end of the essay? Find lines which exemplify his pretended role.

13. What is the principal target of satire in this essay? What is essentially responsible for making this proposal necessary?

STUDY GUIDE: Letters from "The Citizen of the World"

by Oliver Goldsmith

Letter #24.

1. What are the various targets of satire in this letter?
2. How does Goldsmith render the medical men absurd?
3. How do the physicians receive their education?

Letters #26 and #27.

Vocabulary --

tincture
parsimony
sordid
rail
indolent
torpid
indigent

1. In what way is the man in black inconsistent?
2. What specific example is given of this inconsistency?
3. What is a hypocrite? Is the man in black a hypocrite? How is his hypocrisy different from normal hypocrisy?
4. What is satirized by the various experiences of the man in black?
5. Why did he decide to adopt his role of parsimony?
6. In what way is his worldly success a satire of English morality?

LESSON #3: THE MONOLOGUE OF THE VILLAIN

OBJECTIVES: To examine the satiric method of letting a villain, hypocrite, etc. bring scorn upon himself through a dramatic monologue.
To identify the failings satirized in such a villain.

MATERIALS: Opening Speech from Richard III
Opening Speech from Volpone
"Soliloquy in a Spanish Cloister"
"My Last Duchess"
"Holy Willie's Prayer"

PROCEDURES:

A. Distribute copies of Richard III and ask the students to recall what kind of man Richard was. (Eighth grade honors unit.)
   1. How does Richard reveal himself in his opening speech?
   2. What is his attitude toward his own villainy?
   3. How do you react to Richard as he reveals himself? Do you admire him, pity him, laugh at him, or simply find him disgusting?
   4. Is there any element of at least any humor in his speech?

B. Distribute the opening speech from Volpone by Ben Jonson and read it aloud to the students, drawing their attention to the purpose of the imagery and ideals as the speech progresses.
   1. Line 2. What metaphor does Jonson use here? What kind of reaction should such a comparison elicit from the audience?
   2. Line 3. What does this metaphor suggest?
   3. Line 3-6. Whom is Volpone addressing here? Does the splendor of gold really darken the sun's splendor? What do the lines reveal about Volpone?
   4. Lines 7-12. What religious imagery does Jonson use in these lines? What effect does it have?
   5. Lines 14-21. What place in the universe does Volpone ascribe to gold?
   6. Lines 21-22. How are the new epithets for gold in keeping with the rest of the religious imagery?
   7. Lines 22-25. When Volpone calls gold "the dumb god," the phrase takes on a double meaning. What evidence is there that Volpone regards gold as his god? In what ways is it a god to all men?
   8. Lines 25-27. In what way are these lines a satirical comment on worldly greed?
   9. In this speech Jonson manages to satirize not only Volpone as the epitome of lust for gold, but men in general. Through what lines is this second target satirized? How?
   10. What effects does Jonson achieve through the religious imagery with which Volpone describes his gold?
   11. Lines 30-40. What gives Volpone his greates pleasure?
   12. If the students wish to know more about the play, tell them that Volpone (which means fox in Italian) gets his treasures through the greed of other people (who, by the way, are named after birds of prey--Corvino, Corbaccio, etc.) Volpone pretends to be on the verge of death, and the other characters bring him gifts to gain his favor so that he will leave them his riches. The students might be asked how this situation is comparable to Goldsmith's story of the man in black.

C. Distribute copies of Browning's "Soliloquy of the Spanish Cloister." Read the poem aloud to the students.

1. Why does the speaker hate Brother Laurence?
2. How does he try to ridicule Brother Laurence in the first three stanzas? Why?
3. What do the first three stanzas reveal about the speaker?
4. Why do the fourth and fifth stanzas reveal more about the speaker than about Brother Laurence?
5. How does stanza six reveal the speakers petty malice?
6. In stanzas seven, eight, and nine what use does the speaker make of the scriptures? What plans does he make for Brother Laurence's damnation?
7. What do the final two lines of stanza nine reveal about the speaker?
8. How would you describe the speaker? What kind of man do you think Brother Laurence must be?
9. What techniques and situations does Browning use to reveal the speaker's faults?

D. (Optional.) Distribute copies of "Holy Willie's Prayer." Explain to the students that Scotland during Burns' time was a strict Presbyterian country whose church held the doctrine of predestination: that men were either destined to damnation or elect to salvation at birth. Burns' "Holy Willie" modeled on a real person --deems himself among the elect. To be most effective this poem ought to be read aloud in the Scot dialect.

E. Distribute copies of Browning's "My Last Duchess" with the study guide and read the poem aloud to the students. Then divide the class into small heterogeneous groups to discuss the poem. After the students have examined the poem they must determine whether the poem can be regarded as satire. It is satire in its criticism of the Duke's vanity and egocentricity but it does not have the satiric tone that the other monologues have displayed. When the groups have finished their discussions, conduct a brief discussion of the last two study guide questions by letting each group or one group report its interpretation while the other groups evaluate.

STUDY GUIDE: "My Last Duchess"

by Robert Browning

1. To whom is the Duke speaking?
2. Who is the stranger? What question does the Duke think is in the stranger's mind?
3. What is the Duke's chief criticism of his late wife?
4. What examples does he give of this "fault"?
5. What do his criticism and the examples reveal about him?
6. What does the Duke mean when he says, "Who'd stoop to blame this sort of trifling?"
7. Why does he choose the word trifling to describe his wife's fault? Was her fault in trifling, or was it a trifling fault?
8. How does the Duke really regard her fault? Find evidence to support your answer.
9. How did he treat his wife? Did he ever explain the cause of his discontent with her?
10. What kind of woman must the Duchess have been? Find evidence to support your opinion. Was the Duke's opinion or treatment of her justified?
11. What does the Duke's reference to the statue of Neptune suggest about his attitude toward his dead wife and toward his new wife?
12. What is Browning's criticism of the Duke? How is this criticism translated into the specific incidents of the poem?
13. Can this poem be regarded as satire? Why or why not?

STUDY GUIDE: "Holy Willie's Prayer"

by Robert Burns

1. "Holy Willie's Prayer" takes the orthodox form of a prayer. What are its major parts?
2. How does Willie see himself in relation to God and the universe? What does this reveal about his character?
3. What is Willie's attitude toward drinking, swearing, and dancing? Why does he take that position?
4. How does he excuse his own fleshly lust in the seventh stanza? How does this rationalization contradict the views expressed earlier in the poem?
5. What does Willie's plea in reference to Meg reveal about his character?
6. How does he rationalize his behavior with "Lizzie's lass"? How does this rationalization clash with his earlier statements?
7. How does he rationalize his guilt in the tenth stanza?
8. What is Willie's attitude toward Gawn Hamilton? Why does Willie have this attitude? How is it out of keeping with normal Christian teaching? How does it differ from his attitude toward his own sins?
9. Why does Willie resent the Presbytery of Hyr? (Hyr is a town in Scotland.)
10. For what reasons does Burns satirize Holy Willie and his kind?
11. What are Willie's most egregious sins? What in his character do you find disgusting?
12. Is the poem successful as satire? Why?

LESSON #4: PARODY

OBJECTIVES: To identify the parodic content of a particular work.
To analyze the techniques used in a particular parody.
To identify the direction and targets of satire in a parody.

MATERIALS: "Birches"
"Mr. Frost Goes South to Boston"
"The Declaration of Independence in American"
"Home"
"Edgar A. Guest Syndicates the Old Woman Who Lived in a Shoe"
"Pyramus and Thisbe"
"A Midsummer Night's Play"

PROCEDURES:

A. Distribute copies of Robert Frost's "Birches" for a brief reveiw of the poem (studied intensively in eighth grade honors symbolism unit). Then distribute "Mr. Frost Goes South to Boston," and ask the students to compare the two.

1. How does Mr. Houghton make fun of "Birches"?
2. What does the fifth line of the poem do to the first four lines? In turn, what do the first five lines suggest about Birches?
3. In "Birches" what does Frost do in terms of logical progression and generalization that is similar to lines 8, 9, and 10 of "Mr. Frost Goes South to Boston"?
4. How are the two poems different in these respects?
5. What other features or lines of "Mr. Frost Goes South to Boston" are similar to lines in "Birches"?
6. Where do the similarities end?
7. How does the poem in general make fun of Frost's style of writing, especially the tone he adopts?
8. What does the title of the poem suggest about Frost?

B. Distribute copies of the selection from Mencken's The Declaration of Independence in American and the opening paragraphs from the Declaration of Independence. After the teacher has read the Mencken's version aloud. Then ask the class how this version differs from the Declaration of Independence. After they have pointed out the general differences, ask them what Mencken is making fun of—the Declaration or modern American speech? The class can then find particular expressions and usages which are ridiculed in the passage. The class might feel that Mencken is ridiculing either the language or the ideas of the Declaration of Independence rather than vulgar or colloquial American English. If so, ask the students how he satirizes either one. Does the language Mencken uses make the language of the Declaration sound ridiculous in any way? Does it make the ideas appear ridiculous? Does the language of the Declaration have any effect on Mencken's language? The next step is to compare the ridicule in the two passages so that the students can see the different results which the imitation of a piece of writing can bring about. In "Mr. Frost Goes South to Boston" the writer imitates a poem by Frost in order to ridicule the poem imitated as well as certain peculiarities of Frost's style. The "Declaration of Independence in American" on the other hand ridicules neither the style or content of the Declaration of Independence but colloquial American speech.

1. How does the ridicule in this passage differ from the ridicule in "Mr. Frost Goes South to Boston"?
2. How is the passage that Mencken uses related to what he ridicules?
3. How is the passage that Houghton imitates related to what he ridicules?
4. How do these relationships differ?

C. Distribute copies of Ovid's story of Pyramus and Thisbe and Shakespeare's retelling of it from A Midsummer Night's Dream.
   1. Ask the students to read Ovid's tale first. When they have finished, ask them what incidents or characteristic of it might easily be exaggerated.
   2. The students will probably note several farcical elements of the tale. When they have, ask them to turn to Shakespeare's scene from A Midsummer Night's Dream. Explain that the little play of Pyramus and Thisbe enacted by country bumpkins is a play within a play to entertain the characters of the main play.
   3. The play can be very entertainingly produced by students and has been presented very successfully to student bodies of seventh, eighth, and ninth graders. The broader the burlesque, the more students enjoy it. At any rate, after the play has been read by the students, the following questions will serve as a guide to discussion.
      a. How might you describe the acting ability of the players?
      b. How do they fumble their parts? How do they exaggerate their parts?
      c. Why did Shakespeare have the little play put into their hands?
      d. What aspects and incidents of Ovid's story does Shakespeare exaggerate?
      e. What other changes contribute to the humor of the play?
      f. Are Shakespeare's exaggerations based on the style or the content of Ovid's story?
      g. Do the exaggerations ridicule the story itself or something else? Explain your answer.
      h. How does it differ from the other parodies we have read? (The students should note at least three differences: the distortions are of the content or events of the story rather than the style; the exaggerations in Shakespeare's episode are much more pronounced than in either of the other selections; Shakespeare's episode ridicules only the players through their own clownish actions, but even this ridicule is secondary to the production of a broadly humorous scene. If the class does not suggest all the differences, the teacher can ask what the basis for distortion is, how the use of exaggeration can be compared to the exaggeration of the other selections, and what the purpose of imitation with distortion is in the three selections.)
   4. After the students have made these discriminations, tell them that a work that imitates a work in order to ridicule it or in order to ridicule something else is called a parody. When the humor of the parody is slapstick and when the work imitated is grossly exaggerated, the parody is called a burlesque. Houghton's "Mr. Frost Goes South to Boston," Mencken's "Declaration," and Shakespeare's "Pyramus'" scene are all parodies, but Shakespeare's is also called burlesque. At this time introduce the words parody as a verb and parodist.

D. Distribute copies of "Home" by Edgar Guest. Ask the students to read the poem and to identify characteristics of the style as they read. After they have read the poem, the following questions will help the students analyze the poem in discussion.

1. What is characteristic of Guest's diction?
2. Why does he use this sort of diction? What effect is it supposed to have on the poem's audience?
3. How would you describe the rhythm of the poem? What effect does the rhythm have on you?
4. How would you describe the imagery of the poem in terms of originality, freshness, and vitality?
5. How would you describe the ideas in the poem?
6. How is this poem different from others you have read?

E. The students may not find this poem trite and sentimental. If not, a lecture on Guest's defects as a poet will not be satisfactory. The students have to see ~~the defects themselves.~~ Distribute copies of Untermeyer's poem "Edgar A. Guest Syndicates the Old Woman Who Lived in a Shoe." Then ask them to read Untermeyer's poem to determine how it parodies Edgar Guest's poem and what the result of the parody is. When the students have completed the reading, divide the class into small heterogeneous groups to discuss and compare the poems by Guest and Untermeyer. The study guide questions on Untermeyer's poem can serve to focus the group discussions. When the students have completed their discussions reassemble the class and ask one group to report its ideas. The other groups can evaluate the report, and if necessary the teacher can lead the class to some general agreement. During the course of this discussion, it is very likely that the word style will be used by the students, but if it isn't the teacher should introduce it into the discussion and a bit later should challenge the students to define it in terms of what style involves. This challenge will lead into the next lesson.

STUDY GUIDE: "Edgar A. Guest Syndicates the Old Woman Who Lived in a Shoe."

by Louis Untermeyer

1. What aspects of Guest's poem does Untermeyer imitate: ideas, themes, rhythm, diction, etc.?
2. What aspects of Guest's poem does Untermeyer exaggerate?
3. What does Untermeyer's use of the phrase "good old" in lines 3 and 4 suggest about Guest's view of life?
4. Why does Untermeyer use the phrase "Vale o' Rest" in line 5?
5. What aspects of Guest's poem are parodied in lines 6, 7, and 8?
6. What does Untermeyer imply about Guest's ideas and philosophy of life?

LESSON #5: PARODY AND STYLE

OBJECTIVES: To analyze the style of various authors with regard to syntax, vocabulary, diction, theme and variation, mood or tone, and point of view.
To examine one's own style for forcefulness and liveliness.
To read parodies of various styles.
To write an original parody.

MATERIALS: The Cask of Amontillado
Student Parodies

PROCEDURES:

A. Continue the discussion from the previous lesson by asking students to enumerate the element that contribute to an author's style. They should be able to suggest at least some of the following: syntax, vocabulary, diction, theme and variations, mood or tone, and point of view. If all of those are not suggested, the teacher can ask questions to lead the students to the additional elements. At the same time the teacher should assure the students that the above is by no means a definitive list and that various techniques such as sarcasm, exaggeration, or allegory must also be considered as well as flaws such as vague generalizations, unwarranted redundancies, and repetitions. Then ask the students whether the elements listed are separate or interacting and interrelated. The important thing for the student to realize is that while each element may be examined separately, such a separation is artificial because in reality the elements are interrelated. Questions such as the following will help in arriving at this understanding.
1. Which of the elements listed contribute to mood?
2. Do any other elements such as the selection of detail contribute to mood?
3. How might mood influence the syntax of a piece of writing?
4. How might the syntax influence mood?

B. If necessary review the eighth grade unit on syntax to prepare the students for analyzing the syntactic elements characteristic of various authors. The students can then examine samples of writing to determine what syntactic devices, if any, appear to predominate a particular writer's style. Does he use short, simple sentences? Does he use long complex sentences? If so, what devices does he use to complicate his sentences? Does he compound sentences, words, or phrases into long parallel structures? Does he use participial phrases frequently?

C. Distribute copies of Poe's "The Cask of Amontillado" along with the story guide which will serve as a guide to the analysis of Poe's style in this particular story. The students should read the questions before reading the story and attempt answering the questions after having read the story. The class as a whole can work out some of the problems such as those about syntax and vocabulary.

D. Next divide the class into small heterogeneous groups and assign each group a different story for analysis and comparison with "The Cask of Amontillado." Allow the groups enough time to read and analyze the story and to prepare a report for the class. Some of this work, of course, can be done outside class. Reports on "The Tell-tale Heart," "The Black Cat," "The Fall of the House of Usher," give the class an opportunity to make a fairly comprehensive statement about Poe's style, and after the reports the teacher should ask questions which will lead to generalizations about Poe's style. Naturally the class should note exceptions to the generalizations.

E. After the class has synthesized the reports, present the following list of authors or types of writing for analysis.

The Hardy Boys Adventure Series
Ellery Queen Mystery Stories
Charles Dickens
John Bunyan
Time Magazine
Newspaper columnist, eg. Walter Winchell
Damon Runyon
E. E. Cummings
King James Version, The Holy Bible
Hemingway

(Allow the students to select other distinctive styles for examination, pending the teacher's approval.)

Allow each group to select one writer or type of writing. The work on Poe should have provided enough experience so that the students can make analyses without a special study guide, but the teacher should consult with each group in both the stage of analysis and the preparation of a report. It will be necessary to advise students on the preparation of reports to insure that examples are included with each generalization for the benefit of the rest of the class.

F. Distribute the student written parodies "Time Magazine: Goldilocks Invades Bears," "Elizabethan Drama: The Three Pigs," "Edgar Allan Poe: Little Miss Muffet," and "A Business Letter to the Principal." These student samples can serve as models or suggestions, but their main purpose is to give encouragement. Each of the student parodies ridicules the style imitated, but the teacher ought to encourage other types of parodic writing, eg. parodies based on specific plots, parodies designed to ridicule something other than the work imitated, and burlesques. Very few students will have difficulty in getting ideas to those that do. When the students have completed their parodies have the best ones mimeographed and distributed to the class. This will encourage other students to improve their first parodies or to write new ones.

STUDY GUIDE: The Cask of Amontillado

by Edgar Allan Poe

1. What is the point of view of the story?
2. What does Poe leave unexplained as he launches into the story? Why does he leave it unexplained?
3. What are the main characteristics of Poe's syntax in terms of sentence length and clause structure?
4. Note Poe's range of vocabulary. What tone does this range give the story?
5. As the story develops, what atmosphere does Poe build? What specific words and phrases contribute to this atmosphere?
6. What are the major points which Poe emphasizes about the main character?
7. In general how would you describe Poe's style in this story?

PARODIES BY STUDENTS

Time Magazine
Current Events: Goldilocks Invades Bears

A week ago the forest was peaceful, there were no interferences. But catastrophe came in the form of a yellow haired girl. This insignificant figure set an entire household into disorder.

Trouble came when the three members of the Bear family took a walk unaware that Goldilocks at that moment was invading their house and causing complete destruction. Sources have revealed that Goldilocks, upon entering the house, first cut off the food supply. The porridge of Papa Bear and Mama Bear were only tasted because of their temperature. But Baby Bear's porridge was completely done away with. After this she demolished chairs with the same strategy. Papa Bear's was too hard, Mama Bear's was too soft and Baby Bear's was just right. The former two were only sat in while the latter lies in ruin.

The problem today is the return of the Bears to the house where Goldilocks is still asleep in Baby's bed.

In the future if Goldilocks refuses to get out of the Bear's home when they order her to leave, a war is likely to start. And although the Bears have been known for many years to be peace loving, they have strict laws about personal property and what will happen remains to be seen.

Sue Nelson

Elizabethan Drama
The Three Pigs

First pig is on stage. Enter second pig.
FIRST PIG: Hark! Who goes there?
SECOND PIG: 'Tis I, thy brother.
FIRST PIG: How goeth it?
SECOND PIG: Not well, my brother. That cursed wolf tried to eat me today.
Something must be done about it.
Enter third pig.
THIRD PIG: God willing we shall.
FIRST PIG: Ah! Welcome, eldest brother. I prithee, how?
THIRD PIG: Let us join together in building three houses as protection from the wolf.
FIRST PIG: I would fain build mine of straw.
SECOND PIG: Mine will be of faggots.
THIRD PIG: 'Swounds, you fools! Straw and faggots indeed! I shall build mine house of stone.

SCENE II

Enter the wolf.
WOLF: Aye, 'tis here, I be before the house of the first pig. Pig, let this door be loosed or I shall blow it down.
FIRST PIG: A plague on thee for bad breath!
WOLF: I warned thee, pig!
FIRST PIG: You hath blown down my door. Ah, what is this written on my snout? Pige, fuge. Pig, flee. I must make haste. To walk fast, perchance to run. Onward, to the stick house of my brother.

The Three Pigs (cont'd.)

SCENE III

Enter wolf.
WOLF: Now I stand before the dwelling of sticks. Loose thy door, pigs.
FIRST PIG: Wouldst the very heavens fall, then this door would open up.
WOLF: I'll huff, and I'll puff, and I'll blow thy house down.
SECOND PIG: Quickly, brother, the house is blown down, let us hasten to the house of stone.

SCENE IV

The house of stone.
SECOND PIG: Hurry, let us hasten within.
FIRST PIG: The heavens be praised, we are safe.
THIRD PIG: Where for art thou, wolf?
WOLF: Up on thy roof, pig.
THIRD PIG: So this is the face that launched a thousand ships!
WOLF: Aye, pig. Even now I do slither down thy chimney.
THIRD PIG: Quickly, brothers, try thy brains to gain a cauldron of boiling oil.
WOLF: Forsooth, pigs, this oil is hot. I am inclined to travel upwards.
THIRD PIG: Friends, Romans, and pigs, lend me your ears. I come to mourn the wolf, not to praise him. If you have tears, prepare to shed them now, for this was the noblest wolf of them all.

Ron Surtz

Edgar Allan Poe
Little Miss Muffet

Never before had I attempted anything so daring, anything so ghastly. But no longer could I control my wild, vicious desires. I ask myself over and over again, "Why?" But only the cold, howling wind lurking outside my darkened domicile responds to my queries.

This wild desire has haunted my days and caused me many a sleepless night. During the rare moments, when sleep does envelope me, I only dream of ghastly souls crying out piteously in sheer agony and pain, in the flaming furnaces of hell.

As I dressed the next morning my only thoughts were of how cleverly I had planned my crime, how flawless my plan was. It was indeed the perfect crime, sans fautes.

I left my dwelling and progressed towards my dreadful destination. How clever I was, how unbelieveably clever and sure of myself. I even stopped repeatedly to greet many of my acquaintances. I also paused momentarily at a small grocery store window, thus giving the appearance of someone looking over the merchandise, when in all actuality and truthfulness I was carrying out a small step in my plan. I was deceiving the watchful eye of the nearby residents. I entered the shop and cunningly made my way up the rear flight of stairs leading to my destination, the stairs leading to her room.

She'd be alone at this time of the day, alone and unsuspecting of what evil treachery awaited her. She was a trusting soul, far too trusting. She believed in the goodness and love in all mankind, and never latched her windows or doors.

So quietly, so very quietly, I entered through the door and made my way to the far corner of her room.

Little Miss Muffet (cont'd.)

There she was, a tender sight to behold, unsuspecting, innocent and alone, as I knew she would be. And there, gently placed beside her, was my goal. The realization that all my wild desires could be attained by possessing my goal only a few paces before me drove my mind into a mad rage. Some ignorants term this temporary insanity, but it is only the result of my mad desires, so long withheld from me.

I surged towards her in a fit of wild passion, passion not for her unchained beauty and love, but instead for what she had in the small assiette next to her--her tempting, tantalizing curds and wheys. The lovely Miss Muffet, seeing my wild desires clearly in my eyes, remained calmly seated on her small chaise. The look in her eyes was of madness, of sheer hatred and of disgust. But I had no time for her--only for her curds and whey. I approached the bowl, firmly placed my eight hands upon it, lifted it to my lips and drank, expecting the sweetness of the curds and whey to flow gently forward. Instead, the curds and whey held a rather dis-tasteful bitterness, not un-like that of a commonly used insect killer for all types of insects, especially proficient in the art-of-annihilating--spiders!!

Carole Jelenic

A Business Letter
to the Principal:

Dear Sir:

I am making a plea on behalf of several members of the teachers' staff concerning the enforcement of school regulations. Several incidents in which our authority has been rudely disregarded have come to our immediate attention.

Mary (whose last name I will exclude) who is a child in the lower grades has been leading a domesticated animal into the school grounds. Upon several occasions it has entered the school building. Much commotion has been caused by Mary's classmates and to my displeasure, I'm afraid if such actions occur repeatedly a trend may occur and the situation will get well out of hand.

I have personally had numerous talks with the child concerning restrictions of the school regulations which do not permit animals within school grounds. The child replied that the lamb, "Just followed me to school one day," and appears still unaware of the seriousness of the situation.

On the numerous occasions in which the animal has entered the classroom I have turned him out. But I have knowledge of several other teachers employed here who have openly permitted this beast to enter the classroom. How can students follow the examples set by the teachers when the teachers themselves break the school rules?

I haven't seen any educational values in permitting this animal to be exhibited. The only basic educational factor pointed out is that of the lambs fleece, which is referred to as "white as snow."

We ask you to save the honor of the teacher by enforcing the school regulations or to constantly remind the members of the faculty about the seriousness of this situation.

Thank you,
A few members of the faculty.

Loreen Sabol

LESSON #6: MENIPPEAN SATIRE (FICTION)

OBJECTIVES: To identify the characteristics of Menippean satire.
To interpret Menippean satire.

MATERIALS: In Church
The Ant and the Grasshopper
Luck
Germans at Meat
The Standard of Living

PROCEDURES:

(Note: The term Menippean satire originally referred to a kind of satire written by the Roman satirist Menippus whose works were a mixture of prose and verse. Petronius' Satyricon is an example. From this type of satire, the satirist withdraws his personal voice and allows his plot to reveal the vice and folly he ridicules. The satires of Lucian, Ben Jonson, Moliere, Voltaire, Huxley, and Orwell are examples. Kernan uses the term to encompass satires whose plots reveal vice and folly in contrast to the direct attack by an author or by a character who speaks for the author. Highet gives the term a similar referent but separates a third kind of satire--parody.)

A. Review the characteristics of the kinds of satire already studied in this unit--the monologue and parody. Ask the students if they can think of any satires which cannot be included in these two types. Questions such as the following will help the students develop the idea of Menippean satire.

1. Did you read any satires in the eighth grade which were neither parody nor monologues?
2. How do the fables and Animal Farm differ from parody and monologue?
3. If they are neither parody nor monologue, how were you able to tell what was being satirized?
4. How were the targets of satire made clear to the reader?
5. If Orwell neither imitated another work nor made a direct attack on what Napoleon stood for in Animal Farm, how did he convey his criticism?
6. How was the criticism of the fox in "The Fox and the Grapes" conveyed?
7. How was the criticism in the poem "The Golf Links Lie So Near the Mill" conveyed? (Read the poem if necessary.)
8. What do the fables, Animal Farm, and the various poems read in the eighth grade unit have in common that sets them apart from parody and monologue?

B. In answer to the last question, the students should enumerate at least three factors which differentiate those works from monologue and parody: (1) such works usually contain little direct satire as do the monologues (classical verse satire in Kernan's terminology), (2) they do not parody other works, and (3) they convey criticism through the plot which reveals the vices, follies, and inhumanity of the characters.

C. After this discussion the teacher may introduce the term Menippean satire.

D. Distribute copies of Thomas Hardy's "In Church" and read it aloud while the students follow their copies. Questions such as the following will help in solidifying the concept of Menippean satire.

1. What is being satirized in this poem?
2. Is anything other than the preacher subject to satire? (the congregation)
3. What fault does Hardy find with the congregation?
4. What is the first word or phrase in the poem that suggests it might be a satire?
5. What technique does Hardy use to reveal the preacher's vanity?
6. How is this poem typical of Menippean satire?

E. Distribute copies of "The Ant and the Grasshopper" by Somerset Maugham and the study guide questions. After the students have read the questions, ask them to read the story in light of the questions. Then assign the composition which appears at the end of the questions. Allow class time for both the reading and the writing. This assignment will give the teacher an opportunity to assess student progress in interpreting satire and to determine whether the class requires further aid in writing a clear and direct interpretation of a satire in a paragraph. If the class needs additional help in writing, the composition process suggested in lesson #4 of the eighth grade satire unit may be used with the remainder of the selections in this lesson. Chances are that the process will not be necessary.

However, some of the students will probably not make adequate statements about what is satirized. Some students will state that Aesop's version of the fable is satirized, and while this statement is correct, it takes no account of Maugham's pointed satire of people who fully expect that virtue will be rewarded and vice punished. Nor does it account for his satire of people who govern their lives in order to receive the rewards of virtue. If students make inadequate statements, then a discussion of the story and of their statements is in order. "The Storyteller," a somewhat similar satire of didactic stories and the people who believe in them, will give students additional practice in making precise statements of what is satirized.

F. Ask the students to read Mark Twain's story, "Luck". Deciding what is satirized in this story will be somewhat more difficult. Read one way General Scoresby's success in the world is the object of fierce denunciation by the minister. At the same time, however, the preacher's tale seems so exaggerated that it might well be the product of an envious man's imagination—a man who has given up soldiering because he could not succeed there. Another reading might reveal the gullibility of the narrator who at first is overawed by the general's grandeur but who accepts immediately the minister's unqualified statement that Scoresby is a fool. Perhaps, the satire of the story falls not upon Scoresby who is seen only secondhand through the eyes of the gullible narrator and through the over-eager denunciation of the minister, but upon the minister and the narrator themselves. However that may be, the point of using this story is to warn the student against jumping to conclusions without considering all the possibilities. After they have read the story ask them to write a brief paragraph explaining what is satirized and the technique used. (An interesting point here is that the minister uses the satiric monologue but tends to discredit himself as well as the general. Alvin Kernan offers an interesting discussion of this tendency in The Cankered Muse.)

If there is a massive protest against the assignment, it may well be that the students have encountered the dilemma mentioned above. If not, ask a few students to read their compositions aloud. If the class agrees that Scoresby is the object of satire and that the form is the monologue of direct attack, the teacher can ask questions which will introduce an element of doubt.

1. What qualities does the narrator display, first in his admiration of Scoresby, and second in his flat acceptance of the minister's statement?
2. Does Mark Twain make a pretense of reality in the story? In reality can you accept the minister's account? Why?
3. What does the seemingly exaggerated account suggest about the minister?
4. What do the narrator and the minister suggest about attitudes toward fame?

G. Such questions are likely to give rise to a heated debate, and will also provide an opportunity for a composition in which the student must explain and defend one point of view in opposition to the others.

H. Divide the class into small heterogeneous groups and assign "Germans at Meat" by Katherine Mansfield and "The Standard of Living" by Dorothy Parker. When the class has finished the reading, ask the groups to discuss and evaluate the stories as satire along the lines suggested by the study guides. After the completion of the group discussions, the teacher should lead the class to evaluate Mansfield's implied generalizations about Germans in contrast to Parker's generalizations about office girls. While we can reject the exaggerated generalizations of diatribe with comparative ease, those of Menippean satire tend to be insidious, and we must remember to evaluate them. The study guide questions will serve as a focus for this evaluation. When the students are questioning the validity of Mansfield's criticism of the Germans on the basis of their eating habits and conversation, it might be helpful to suggest the following problems. Is it justifiable to satirize American Indians because they wear feather headdresses? Is it justifiable to satirize Australian aborigines because they wear little or no clothing or because they have a cosmological view different from ours? Such problems as these will lead to a discussion of what usually provokes satire: deviations from the cultural norms as viewed by the satirist. The students will recall that Juvenal was highly conservative and opposed the invasion of Roman culture by Greek intellectuals and the rise of the *nouveau riche* many of whom were freed slaves. His slogan might well have been, "Keep Rome for the Romans and Wealth for the Patricians." In these respects Juvenal bears much in common with certain conservative elements of our culture. But Juvenal is not alone. Satirists from Juvenal to Pope and Huxley have been conservatives, attempting to stem the tides of change and sometimes advocating a return to what they regarded as "golden age."

STUDY GUIDE: The Standard of Living

by Dorothy Parker

1. What words might you use to describe the habits, interests, and values of Midge and Annabel? What details support your answer?

2. Is Parker's disdain for Annabel and Midge as complete as Mansfield's is for the Germans? Justify your answer.

3. To what extent is this story satirical? If you think it is not all satirical, defend your answer. If you think it is only slightly satirical, explain what is satirized and how. If you think it completely satirical or satirical to some degree, defend and explain your judgment.

4. Do Parker's generalizations extend to all office girls or only Annabel and Midge? Justify your answer?

5. Is the scope of the generalizations in "Germans at Meat" more or less limited than in "The Standard of Living"? Explain your answer.

6. What accounts for the difference in the scope of the generalizations implied in the two stories?

STUDY GUIDE: Germans at Meat

by Katherine Mansfield

1. What do you find distasteful about the Germans?

2. What words might be used to describe the habits, conversation, and the values of the Germans?

3. What details justify the words used in your description?

4. What are the narrator's reactions to the Germans?

5. How do you picture the narrator in this scene? What details justify your picture?

6. What is the German attitude toward the English?

7. Mahlzeit literally means mealtime, but in practice it is an expression like "good health" and means "good appetitie." what is the ironic effect of ending the story with this expression?

8. Is the satire of this story directed against all Germans or against the specific Germans in this story? Justify your answers.

9. Is the satire directed against culturally determined traits or against traits which go beyond a particular culture?

10. Is the scope of Mansfield's generalizations justified or not? Justify your answer.

11. Is the story effective as satire whether or not the criticism is justified? Defend your answer.

STUDY GUIDE: The Ant and the Grasshopper

by Somerset Maugham

1. Why did the narrator as a small boy have sympathy for the grasshopper?
2. In what ways is George Ramsay like the ant of the fable?
3. In what ways is Tom Ramsay like the grasshopper?
4. Why did the narrator enjoy Tom's company?
5. Why does the author fail to sympathize with George Ramsay?
6. When does the ant's role cease to be wholly virtuous?
7. What are the targets of satire in this story?

Composition: Write a paragraph explaining the targets of satire in the story and the technique used to accomplish the satire.

LESSON #7: *HUCKLEBERRY FINN*: HERO AND SATIRIST

OBJECTIVES: To analyze the elements of satire in Huck Finn.
To examine Huck Finn as the vehicle of satire and as a hero.

MATERIALS: *The Adventures of Huckleberry Finn*

PROCEDURES:

(*Note*: The objectives for this lesson as they are stated above are rather elusive. *Huckleberry Finn* is one of those works which can be read at many levels of sophistication and remains meaningful at every level. It can be read as an adventure story, as the story of a boy coming to a mature view of his world, as a human comedy, or as a devastating satire. It is as satire that *Huckleberry Finn* is read in this unit, but at the same time, of course, other aspects of the novel cannot be ignored. One must view Huck both as hero and as satirical. It is primarily through Huck's innocent eye that Mark Twain exposes the villainy and folly, the hyprocrisy and vice of mankind. At the same time Huck is a redeeming figure, a hero who refuses to accept the hypocritical dictates of his society but instead accepts the worst punishment (hell) his society can envision in order to help a human being who has been denied his essential humanity.)

A. Distribute the copies of *Huckleberry Finn* with the study guides and ask the students to read the first seven questions on the study guide and then the first three chapters of *Huckleberry Finn*. When they have finished the reading, they should attempt to answer the questions, returning to the text to inform their answers whenever necessary. An intensive early study and class discussion of these three chapters should make clear in microcosm Huck's relationship to his society, Tom's unthinking reliance on authority and tradition, the unexamined values and customs which the widow and Miss Watson thrust upon Huck, and Huck's realistic, almost scientific approach to these values and customs. Tom, the widow, and Miss Watson have been so thoroughly indoctrinated into the traditions and values of their culture that it is impossible for them to see objectively. Huck, however, is "unsivilized." He has not undergone the process of indoctrination that they have and can view their conduct and values clearly and with objectivity. The irony is and will continue to be throughout the novel that Huck attributes his inability to accept their "sivilization" to his being "so ignorant, and so kind of low-down and ornery."

B. The study guide is divided into three more sections: Chapters 4-31 chapters 32-43, and General Discussion Questions. The first division perhaps implies that chapters 4-31 should be the next reading assignment. It can be, but obviously the students will need more than one day to complete it. The teacher can divide these chapters into smaller reading assignments followed by the discussion of appropriate questions or he can make the entire assignment over a period of days during which he proceeds to the next lesson. A number of the questions on this section of the study guide can be used for in-class writing assignments.

The next section of the guide--chapters 32-43--deserves intensive treatment. Some critics feel that these chapters ruin the artistic unity of the book, and many sophisticated readers wonder why they were included. Yet Tom's horseplay, his buying Jim back into slavery to suit his own egocentric pleasure is a fitting climax to a commentary on an egocentric, hyprocritical, but self-satisfied world.

The general discussion questions seek to examine Huck's role as hero and satirist and the major structural elements of the book. It is through Huck's unindoctrinated, inexperienced eyes that we see the world along the banks of the Mississippi. But Huck is not the conventional satirist. He sees himself as inferior, as somehow low-down and ornery--as one whose criticism is probably invalid; and therefore, while society is probably right, he cannot understand why, and he cannot bring himself to be good or "sivilized" as society would have him. The great irony is of course that he is right and that society is terribly wrong.

STUDY GUIDE: Huckleberry Finn

by Mark Twain

Chapters 1-3

1. What is Huck's relationship to his society?
2. How does Huck view himself mentally and morally?
3. What does Huck think of the widow's saying grace and taking snuff? What analysis does he make of prayer? of providence? What is the basis for the beliefs and customs of the widow and Miss Watson?
4. Upon what does Tom base his decisions about the organization and activities of the robber gang? What is Tom's greatest concern in making his plans? What do the decisions about ransome and Sunday suggest about using this basis for decisions?
5. How is the basis for Tom's conduct and values in the instance of the robber band similar to the basis for Miss Watson's and the widow's conduct and values in general? How does Huck differ from all three in this respect?
6. Is Huck really ignorant? In what respect is he ignorant? Why is Tom's disdain for Huck's ignorance and inability to read ironic?
7. What advantage does Huck have over Tom because of his "ignorance" and his inability to read? What advantage does Huck's ignorance give him in viewing the society to which Tom, the widow, and Miss Watson belong?

Chapters 4-31

8. What does Pap's tirade against the free "nigger" satirize? What form of satire is it?
9. Compare Huck's attitude toward the trick that Tom plays on Jim in chapter 2 with his attitude toward the trick which he himself plays on Jim in chapter 15. How does the change reflect an increase in his maturity? What brings about the change?
10. In chapter 16 Jim speculates about his approaching freedom and talks about stealing his two children from the man who owns them, and Huck begins to feel responsible for Jim's action. What is the effect of these passages?
11. In chapter 16 Huck feels guilty for the first time for helping Jim escape. But he finds himself unable to abet Jim's capture. What two sets of values is he caught between? How do these sets of values relate to the "two Providences" mentioned at the beginning of chapter three? How does the simultaneous existence of both sets of values in the same society satirize the values of the society?
12. What values, customs, follies, and vices of the society are satirized in each of the following incidents?
    a. the gang aboard the Walter Scott.
    b. Huck's stay with the Grangerfords--their living room with its mementos of the deceased daughter, the church attendance, the duel.
    c. the killing of old Boggs.
    d. the Duke at the camp meeting.
    e. the theatrical performances.

13. In chapter 23 Jim and Huck's discussion of the vicious nature of kings is followed immediately by Jim's story about his deaf daughter. What does the juxtaposition of the two suggest about kings? about slaves? In light of this why is it ironic that Jim is a slave?

14. How does Huck's insight into Jim as human being increase through Jim's story of "Lizabeth"? What does this improvement on Huck's part satirize?

15. At the close of chapter 24 Huck says, "It was enough to make a body ashamed of the human race." What reason did Huck have for saying this? How does his reason for being ashamed increase during chapters 25 and 26?

16. What is the essential nature of the crimes perpetrated by the King and the Duke? In what way are their crimes symptomatic of the social ills pervading society? What folly do the crimes of the King and the Duke reveal in the people?

17. In chapter 31 Huck is once again caught between opposing values. What decision does he make? Why is it ironic? How has Huck come to complete maturity in making this decision?

Chapters 32-43

18. What is Huck's plan for freeing Jim? How does it differ from Tom's? What differences in the two boys do the two plans reflect? In light of these differences, why did Twain make Huck rather than Tom the hero of this book?

19. At the end of chapter 33 Huck is once more disturbed by his conscience and says, ". . .it don't make no difference whether you do right or wrong, a person's conscience don't got no sense, and just goes for him anyway." What is a conscience? How does it develop? What is at the root of Huck's problem in this particular instance and in general?

20. In chapter 1 the widow takes Huck into her home in order to "sivilize" him. What does civilize mean to the widow and the other townspeople? Why does Huck fail to become civilized?

21. In what ways is Tom a representative of civilization? In what ways is this reflected in his willingness to help free Jim and in his plan?

22. Toward the end of the book Tom gives Jim Forty dollars for his trouble. In light of the fact that Tom knew Jim had been freed before he put his plan into action, what does Tom's gift of money to Jim imply about his attitude toward others?

General Discussion Questions

1. What does Huck learn about society and human nature as he travels down the river? What evidence is there that he becomes more and more secure in his view of society as the story progresses?

2. Huck's concluding sentences are, "But I reckon I got to light out for the territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before." Why can't Huck "stand it"? Why does he decide to "light out for the territory"?

3. In what respects is Huck a hero despite the fact that every major character in the book except Jim considers him inferior? How does he redeem mankind? What evidence is there of Huck's compassion for all men including such villains as the King and the Duke?

4. What is Huck's role as a satirist? The book might be considered a monologue because Huck tells the entire story. How does it differ from the traditional satiric monologue?

5. In commenting on the fate of the King and the Duke in chapter 33, Huck says, "Human beings can be awful cruel to one another." What evidence is there that this is one of the themes of the book?

6. What are the two main structural elements of the novel? Why did Mark Twain build his novel about these elements? (Note Huck's adventures and his reveries on the river.) Structurally and symbolically, what is the function of the river?

LESSON #8: THE NATURE OF SATIRE

OBJECTIVES: To define satire in terms of form, content, and tone.
To determine whether a given work is satiric in terms of the criteria of form, content and tone.
To state the targets of satire in each work.

MATERIALS: The Hollow Men
Poems by E. E. Cummings
Bibliography

PROCEDURES:

A. Ask questions such as the following to help the students arrive at a definition of satire.
   1. What forms can satire take?
   2. What are the targets of satire?
   3. What part does humor play in satire?
   4. What kind of humor is present in satire?
   5. If criticism does not involve humor can it be satire?

B. Considerable discussion may be necessary to help the students determine the kind of humor found in satire. Humor which involves criticism can be very obvious and playful or it can be subtle and sardonic. Sometimes it is so grim that it hardly passes as humor at all. The class can probably develop scales of humor from the boisterous to the subtle and from the joyful to the sardonic along which they attempt to place the works they have already read.

C. Distribute copies of "The Hollow Men" by T. S. Eliot and the various poems by E. E. Cummings. The students should discuss each of the poems to determine what is criticized and whether each poem is satiric or not. These poems were chosen for this evaluation because while they all lie on the borderline of didactic criticism, their grim humor places each within the realm of satire. Critics may be disposed to argue this point, but then so will the students. That the students apply themselves to this kind of examination is the important thing.

   The first seven poems by E. E. Cummings probably should be handled in whole class discussion. Following the discussion of "here is little Effie's head," the teacher might ask the students to summerize Cummings's major criticisms and the images and words he uses to make those criticisms clear. The poem "my father moved through dooms of love" is inserted here by way of contrast. It presents a personality who embodies all the positive qualities that Cummings saw as necessary to the full and fruitful life--a man who persued his life, who reveled in his existence as an individual, and who shunned all the forces of "same." He is in marked contrast to the negative, empty personae of the other poems--especially the inhabitants "a pretty how town" who are the subject of the next poem, "anyone lived in a pretty how town." This poem will be much easier for the students having read "my father moved through dooms of love." It still ought to be read and discussed under the teacher's direction. After reading this poem and comparing it to those already read and discussed, the students will have a very clear view of Cummings's philosophy and mode of expression. The last four poems can then be discussed in small groups. Each group can work with all four poems or each group can work with one poem and prepare to lead a class discussion on it.

D. When the discussion of the individual poems has been concluded, distribute the bibliographies. Ask each student to choose one title for reading and analysis. If the teacher wishes, the students reading shorter works may be required to read two selections. After a period of two weeks each student should turn in or write in class an essay analyzing his reading slection in terms of the targets of satire and how they are satirized.

STUDY GUIDE: Poems by Cummings

A. Buffalo Bill

1. Why does Cummings use the word defunct rather than dead?
2. What clue to the tone of the poem does that word provide?
3. What effect does running the numbers together have in line 6?
4. What connotation does the expression blue eyed boy have conventionally? What connotation does it have in this poem? What aspects of its context changes the connotation?
5. What does Buffalo Bill represent through the first eight lines of the poem? How does the image change in the last three lines?
6. Is this poem satiric? Explain. If so, what is satirized? What is the major satirical technique?

B. look at this)

1. What can you infer about the literacy of the speaker in this poem?
2. What is ironic about the lines "i used to know him" and "a new nice pine box"?
3. Note the peculiar use of parentheses? What effect does this have in the poem?
4. Is this poem satiric? Explain. If so, what is satirized? What is the major satirical technique?

C. my specialty is living said

1. What special emphasis results from the use of parentheses in the first stanza?
2. What are the connotations of living in the first line?
3. Who are the "two billion public lice"? What does the image "inside one pair of trousers" imply?
4. What contrasts exist between the major images of the first and second stanza?
5. Is this poem satiric? Explain. If so, what is satirized? What is the major satiric technique?

D. the Cambridge ladies who live in furnished souls

1. What is the connotation and implication of the expression "furnished souls"?
2. What do the expressions "unbeautiful" and "comfortable minds" imply about the Cambridge ladies?
3. What is the effect of naming Christ and Longfellow together and following the names with the comment "both dead"? What does this line suggest about the faith or belief of the Cambridge ladies?
4. What does line 6 imply about the interests of the Cambridge ladies?
5. During both world wars it was common for women to knit garments for soldiers and refugees. What does line 8 imply about the Cambridge ladies' attitude toward their knitting?
6. What are the real interests of these women?
7. Why does the moon rattle? Why is it compared to candy in a box? Why is it angry?
8. Is this poem satiric? Explain. If so, what is satirized? What is the major satiric device?

E. here is little Effie's head

1. What is the significance of the hypothetical day on which the poem takes place?
2. What do the words gingerbread and crumbs connote when applied to brains?
3. Given the day on which the poem takes place, why does God phrase his first question ("where is Effie who was dead?") in the past tense?
4. What do their names suggest about the first five crumbs? What, apparently, do they believe their virtue is?
5. Why does the sixth crumb whisper "with some shame"?
6. Later on in stanza eight the crumbs are called "subjunctive." What does "subjunctive" mean? What does it indicate about Effie's brains and, therefore, about her nature?
7. What does Effie have in common with T. S. Eliot's "Hollow Men"?
8. Which lines indicate God's reaction to Effie?
9. What are the details of the judgment day scene?
10. What does the following line indicate: "the here we are now judgment day"?
11. Is this poem satiric? Explain. If so, what is satirized? What is the major satiric device?

F. my father moved through dooms of love

1. In the following sentences what words will fit in the first blank? in the second blank?
    a. He walked through _______ of _______ .
    b. He looked through _______ of _______ .

    What generalizations can you make about the words that fit the first slot and about those that fit the second?
2. Read the first stanza of the poem. Are the words dooms, haves, same, and depths normally used in the first slot of the pattern?
3. What are the semantic relationships between dooms and love, between same and am, between haves and give, and between depths and height? What does the word am assert? In contrast what does the word same assert? What effect does the pairing of these words have?
4. What impression of his father does Cummings create in the first stanza?
5. What contrast exists between "where" and "here"?
6. What sort of touch is an "april touch"? What are "sleeping selves"? What does "swarm their fates" mean? How did his "april touch" affect people? What does this power have in common with the power to turn "forgetful where" into "shining here"?
7. What qualities does the fourth stanza express?
8. What does the line "singing desire into begin" mean? What happened to desire in "The Hollow Men"?
9. How does "my father" in this poem overcome Effie's inertia?
10. What did he offer to "foolish and to wise"? Note the emphasis of "here" and "now" in the previous stanzas. What philosophy of living does the use of these three words (here, now, is) emphasize?
11. What is the "dark" against which "his shoulders march"?
12. What do the following lines suggest about his individuality? "if every friend became his foe/he'd laugh and build a world with snow."

13. Why is "to differ a disease of same"? How does "conform" restrict "am"?
14. In the last four stanzas how is the world depraved? Why is "my father" the saviour of such a depraved world?
15. In what respects is the hero of this poem the antithesis of "The Hollow Men"? of Effie?

G. anyone lived in a pretty how town
1. What does the use of anyone rather than someone imply about the inhabitants of "a pretty how town"?
2. What does the line "spring summer autumn winter" imply?
3. What did Cummings mean by the words is and same in "my father moved through dooms of love"? What does their use in this poem tell us about the inhabitants of "how town"?
4. Why does Cummings change his pronoun from masculine to feminine?
5. What words would normally be used in the grammatical pattern that follows: ________ by ________? What effect does Cummings achieve by writing "when by now and tree by leaf"?
6. What happened to anyone's "dream"? What did the anyones do?
7. What does the line "little by little and was by was" suggest about anyone? Why did noone stoop to kiss his face?
8. How can people "dream their sleep"? What does the line suggest about anyone?
9. What semantic relationship do reap and sow have to one another? went and came? What meaning do they have when they are placed in juxtaposition as in the last stanza?
10. What is the fate of anyone? What sort of world does he live in? How might you describe the relationship among the inhabitants of "how town"?
11. Why does Cummings call the town "how town"?
12. Is this poem satiric? Explain. If so, what is satirized? What is the major satiric device?

H. this little bride and groom are
1. What is the literal referent of "bride and groom"?
2. What does candy come to connote because of its repitition? What do pretend flowers connote?
3. How does the meaning and connotation of kind change with the addition of -er and -est? What connotation does the line "biggest & thickest & kindest" carry?
4. What is the connotation of the candy bride and bridegroom standing on three rings of cake?
5. What does the line "everything is protected by/cellophane against anything" imply about the bride and groom?
6. In what sense does nothing really exist?
7. What do the bride and groom symbolize?
8. Is this poem satiric? Explain. If so, what is satirized? What is the major satiric device?

I. of all the blessings which to man
1. What is the "collective pseudobeast"? Why has it no heart, no pain, no joy?
2. What does preexist mean? How does the pseudobeast "preexist"?
3. What does hoi polloi mean? What does it mean in the poem?
4. Why does Cummings change pronominal form?
5. Note the parenthetic eight lines, containing a parenthetic four lines. What is the "something worse than death"? Under such a threat what does the pseudobeast do? Under these circumstances how must their act of changing their coat be regarded?

6. What does undream imply?
7. What is the land of Nod? Why does Cummings call this land "scientific"? What has science to do with dreams?
8. Is this poem satiric? Explain. If so, what is being satirized? What is the major satiric device?

J. "pity this busy monster, manunkind" see Protest 9A

1. What is the pun on the word manunkind?
2. Why does the second line begin with not?
3. In what is progress a "comfortable disease"?
4. Who is the victim? Why are life and death safely beyond? What does the phrase "plays with the bigness of his littleness" imply?
5. If one is completely concerned with highly specialized pursuits, how is one likely to view life as a whole? How do lines 5-8 of the poem reflect this shortcoming? What do the words unwish and unself imply about the person looking through the lense?
6. Why is "a world of made" placed in opposition to "a world of born"?
7. Who or what is the "specimen of hypermagical ultra omnipotence"?
8. What is the final comment on the universe?
9. Is this poem satiric? Explain. If so, what is satirized? What is the major satiric device?

K. (of Ever-Ever Land i speak

1. How many lines appear in each stanza? Which of the lines are rimed? What do stanzas 1,3,5 and 7 have in common? How do they differ from 2,4 and 6? What punctuation device does Cummings use to emphasize this stanza pattern?
2. What currently popular type of music follows the organization defined in question 1?
3. To whom is the first stanza addressed? What is the role of the speaker going to be in the poem? How is his attitude toward the listeners revealed?
4. What does Ever-Ever suggest about the land which he is describing? What land do we usually think of as being infinite? How do stanza 2 and stanza 4 reveal that the speaker is not concerned with this traditional infinity?
5. What is the Ever-Ever Land? How is the fact that "we" think of it as unending a criticism of modern man?
6. What old values have been lost in the modern Ever-Ever Land? Which lines provide your answer? What is the tone of these lines?
7. What sacrifice of the individual is revealed in the lines "or which makes some feel more better/when all ought to feel less worse"? How is this theme carried over into the first line of the last stanza? Where have you seen Cummings use of someness before? What does it mean to him?
8. What has happened to the spiritual in Ever-Ever land?
9. What has happened to the physical? What lines in the last two stanzas support your answer?
10. When the spiritual and physical are lost, what remains? How does the image of the "canopeners" help define this essential quality of Ever-Ever Land?
11. Is this poem satiric? Explain. If so, what is being satirized? What is the major satiric device?

STUDY GUIDE: The Hollow Men

by T. S. Eliot

(i) 1. What was the primary task of the hero of ritual?

2. Why do the "hollow men" need such a hero?

3. What impaired powers do the "dried voices" of line 11 symbolize? (physical, intellectual, emotional, or spiritual?)

4. What do lines 11 and 12 suggest about the "hollow men"?

5. What do the "direct eyes" of line 14 symbolize? What sort of vision is Eliot referring to? What evidence is there to support your statement?

6. What is the referent of "death's other Kingdom"?

7. Would it be preferable to be remembered as "lost violent souls" or as "hollow men"? Why?

8. Which of the images in the first section of the poem are repeated either in expanded or revised or similar form later in the poem? What does each recurrence add to the significance of each image?

(ii) 9. To what does the word these refer in line 21? To what does the word there refer in line 22?

10. Why does the speaker dare not meet the "eyes"?

11. Why does he wish to wear a disguise? What is the significance of the disguise in relationship to its components and the place where it is ordinarily worn?

12. Why does he wish to avoid "that final meeting In the twilight kingdom"?

(iii) 13. What is the significance of the stone images?

14. What does the image of the "fading star" have in common with the images which have preceded it?

15. Why are the lips unable to kiss?

(iv) 16. Why are there no eyes "In this valley of dying stars"?

17. What is the significance of line 56?

18. What hope of redemption is there for "empty men"?

19. The position of only in lines 66 and 67 makes the meaning of these lines ambiguous. What are the alternative meanings? Do you think the ambiguity is intentional? Why?

(v) 20. The first stanza of section v is a parody. What is parodied? Why is prickly pear the substitution?

21. What is the Shadow in lines 76, 82, and 90?

22. What do the first items in each pair of lines beginning with Between have in common? (idea, motion, conception, emotion, etc.)

23. What do the second items have in common? (reality, act, creation, response, etc.)

24. What is the relationship between the first and second item of each pair?

25. What is the result of the intercession of "the Shadow" between each pair? Why does it intercede?

26. Why does the world end "Not with a bang but a Whimper"?

General Questions

1. What impression of modern civilization do the images of this poem create?

2. What do the images have in common?

3. What relationship does "this valley of dying stars" have to a topocosm awaiting the advent of the ritual hero?

4. What is the specific task that must be accomplished to save "the hollow men" who live in "the hollow valley"?

5. In the event of the successful conclusion of this task, how would the landscape of the valley be changed? If Eliot had written a poem about men living in a valley that had been saved, how would the imagery of such a poem vary from the imagery of this one?

6. This poem is obviously critical. Is it satiric? Is it a lament rather than satire? Is it satiric only in part?

7. What is the basis for your decision?

A BIBLIOGRAPHY OF SATIRE

Novels

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Emma
Butler, Erewhen
Carroll, Through the Looking Glass
Cervantes, Don Quixote
Chaucer, Canterbury Tales
"The Pardoner's Prologue and Tale"
"The Summoner's Prologue and Tale"
"The Canon's Yeoman's Prologue and Tale"
"The Prologue"
Clemens, The Prince and the Pauper
A Connecticut Yankee
Innocents Abroad
Dickens, Martin Chuzzlewit
Bleak House
France, Penguin Island
Goldsmith, Letters from a Citizen of the World
Huxley, Brave New World
Lewis, Babbitt
Mainstreet
Orwell, 1984
Saki, The Unbearable Bassington
Smollet, Humphrey Clinker
Sterne, Tristram Shandy
Swift, Gulliver's Travels
Tarkington, Monsieur Beaucaire
Thackeray, Vanity Fair
Wells, Tonc-Bungay

Short Stories, Essays, and Poetry

Ade, George, Fables in Slang
Hand Made Fables
Bierce, Ambrose, Fantastic Fables
Cuppy, Will, How to Tell Your Friends from the Apes
How to Become Extinct
How to Attract a Wombat
The Decline and Fall of Practically Everybody
How to Get from January to December
Dunne, P. F., Mr. Dooley at His Best
Harris, J. C., Uncle Remus
Lardner, First and Last - The Roundup
Don Marquis, Archy
Archy and Mehitable
Nash, Free Wheeling
I'm a Stranger Here Myself
The Face is Familiar
Streeter, E., Dere Mable
Sullivan, F., A Pearl in Every Oyster
A Rock in Every Snowball
Thurber, The Thurber Carnival
The Middle-Aged Man on the Flying Trapeze
Fables for Our Time

Plays

Barrie, The Admirable Crichton
What Every Woman Knows
Congreve, The Way of the World
Conelly, The Green Pastures
Gay, John, The Beggar's Opera
Gilbert, W. S., Patience
H. M. S. Pinafore
Pirates of Penzance
Yeomen of the Guard
Mikado
Moliere, The Imaginary Illness
The Physician in Spite of Himself
The Miser
The Bourgeois
Shaw, G. B., Arms and the Man
Androcles and the Lion
Major Barbara
Pygmalion
Sheridan, The Rivals
The School for Scandal
Wilde, O., Lady Windermere's Fan
The Importance of Being Earnest
Wilder, The Skin of Our Teeth
State of the Union

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON SYMBOLISM
Ninth Grade Honors Curriculum

RELATED UNITS:
Allegory and Symbolism (7,8)

Distributed by

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TEACHING THE UNIT

The ninth grade unit on symbolism for honors students builds on the work in symbolism and allegory that the students have had in the seventh and eighth grades. Thus students should have the ability to analyze figurative language, to interpret symbols in allegory and in simple symbolic poems, to distinguish between literal and symbolic levels of meaning, and to write analyses of the works examined. The students should also be able to work fluently with the terms symbol, allegory, metaphor, simile, personification, and hyperbole. However, even with bright ninth grade students it is not wise to assume that all students have retained the abilities and the knowledge expected. The first step in the unit, therefore, involves a diagnostic test whose function is to reveal the level of attainment of each of the students. The results of this test can help the teacher plan the lessons which follow. Most of the students will do well on test items which require interpretation and analysis, but they are likely to have forgotten or confused some of the terms they will be using. The teacher can therefore incorporate a review of terms into the unit lessons. The following lessons, however, are presented on the assumption that the students do well on the pre-test.

The general objectives of the unit are as follows:

1. To interpret allegorical and symbolic literature through careful textual analysis.
2. To examine, analyze, and interpret the intrinsic symbolism of poetry which presents few clues to meaning: poetry which demands much of the reader.
3. To interpret several levels of meaning within the same work.
4. To discriminate among literal, metaphoric, symbolic, and thematic levels of meaning.
5. To extend the previously learned concept of allegory by analyzing and comparing the kinds of allegory which exist along a continuum extending from the work which presents many obvious clues to meaning to one which presents few, if any, clues.
6. To examine the idea that an author constructs a miniature world in which he wishes to reflect aspects of the larger, real world and that this miniature world may appear along a continuum from the realistic to the fantastic.
7. To reinforce techniques and means of organization in writing compositions concerning the concepts and/or specific works involved in the unit.

The second step in the unit reviews the idea of literal meaning, and students read a poem such as Scott's "Lochinvar," Noyes' "The Highwayman," or Wilde's "The Ballad of Reading Gaol" that have little figurative language. The students make statements of themes for these poems and then read some poems which use figurative language. A review of figures of speech might well take place at this point. The first poems read here should use occasional figures of speech to demonstrate the difference between literal and metaphoric levels.

At this point the students can read Wilde's "Ballad of Reading Gaol" to discover its literal level, its use of figurative language, and its major themes. After reading this and parts or all of "The Rubaiyat," the students should summarize what they have learned and attempt definitions of the terms used: literal, metaphoric, and thematic levels.

Following this the students read poems such as Tennyson's "Crossing the Bar," and Whitman's "Oh, Captain, My Captain" whose original metaphors extend through the structure of the entire poem.

The students then read Everyman and determine the relationship of this work as allegory to the ideas of literal, metaphoric, and thematic meanings. Hopefully, they will include another level of meaning in the hierarchy already established and attempt to define the relationship between the metaphoric and the symbolic levels. *Everyman* can also prompt a discussion of the problem of verisimilitude. Can a literary work ever be real? Should it attempt to reflect reality? Is a work which establishes a fantasy world less good than a work which adequately reflects reality? The discussion should result in the idea that an author constructs a miniature world in which he wishes to reflect aspects of the larger, real world and that this miniature world may appear along a continuum from the realistic to the fantastic. The students will also see that an audience willingly suspends disbelief when entering this microcosmic world and objects only when the author violates the rules he has built into his world. If a writer like Zola, for instance, attempting to reflect reality were to overuse coincidence, or if Swift were to somehow change from allegorical fantasy to realism and back again in *Gulliver's Travels*, the reader would almost certainly object.

Following the reading and discussion of *Everyman* (by the way, records may be used here and students enjoy producing this play) the students work in groups and then individually on series of poems. They determine the meanings of the poems and the levels at which the meanings are primarily expressed.

Everyman is the first of a series of symbolic works which the class examines. *Everyman*, of course, is a medieval allegory whose symbols are rigid, have a one-to-one relationship to their referents, and bear direct and clear relationships to one another. The meanings of the symbols in *Everyman* are clued so directly that students frequently fail to discriminate between a literal and symbolic level in the play. The name of each character signifies the concept he represents: Everyman represents every man, Good Deeds represents good deeds, etc. The series of poems following *Everyman* is so arranged that the meaning of the symbols in each poem is less directly clued that the meaning of the symbols in the preceding poem. After reading the series of poems the students construct a scale with *Everyman* at one extreme and Wallace Stevens' "Thirteen Ways of Looking at a Blackbird" at the other.

This is the second scale that the students will have constructed in this unit. The first dealt less formally with a reality-fantasy continuum, but the discussion led to the examination of individual works in terms of specific criteria and in relation to other works. In building this scale the students will do the same things but on a more formal basis. They will decide on the criteria for building the scale and describe the points along the scale in terms of the works placed on the scale and the differences between them.

The next phase of the unit involves the analysis of two novels, *The Pearl* and *Lord of the Flies*. The teacher can handle these two novels however he wishes. With the help of the study guides the students can probably read them independently and discuss them in groups. The lessons which follow suggest that the class as a whole discusses one, while small groups of students discuss the other.

The final unit assignment is the real test of the unit. The students select books from a reading list, read them, and write a composition analyzing the symbolic and thematic content of the book. This can serve as the final test of the unit and of the student.

MATERIALS

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Everyman, in *Everyman and Other Old Religious Plays*, Everyman's Library, J. M. Dent, London, 1924

Everyman (Recording), Caedmon Records

Golding, William, *Lord of the Flies*, Capricorn Books, New York

Guinter, James, "The Mariner's Glittering Eye," in *Studies in English*, Euclid Central Junior High School, Euclid, Ohio, 1964

Martin, Barbara, "Levels of Meaning in Literature," in *Studies in English*.

Reiss, Edmund, "Essay on Thirteen Ways of Looking at a Blackbird."

Speare, M. E., ed., *A Pocket Book of Verse*, Washington Square Press.

Steinbeck, John, *The Pearl*, Bantam Books, New York.

Stevens, Wallace, "Thirteen Ways of Looking at a Blackbird," in *Twentieth Century American Poetry*, Random House, New York, 1963.

N. B. All poems used in the unit which are not listed here will be found in one of the following books listed above: *A Pocket Book of Verse*; *The Pocket Book of Modern Verse*.

LESSON #1: PRE-TEST: SYMBOLISM

OBJECTIVES: To determine the student's ability to identify, analyze, and evaluate figures of speech.
To determine the student's level of sophistication in dealing with allegorical and symbolic works.

MATERIALS: Pre-test: Symbolism

PROCEDURES:

A. Administer the test allowing students to work at their own rate of speed. The objective for the teacher is to assess the students' skill in working with figurative language and symbolic works. For this purpose no time limit is necessary.

B. The test is by no means definitive, but it should indicate to some extent the ability of students to deal with symbolic works. If the teacher wishes, he might add a third part requiring the student to comment on the meaning of a symbolic poem or prose passage without the benefit of test questions. (Blakes' "The Sick Rose"; Whitman's "The Eagle and the Mole.") Such a test is much more difficult to evaluate accurately (if accuracy is not out of the question altogether) than an objective test, but it has the advantage of allowing the student to formulate his own responses to the work. And this, after all, is the primary objective of the unit.

C. The test key:

Part I.

1. paradox
2. hyperbole and paradox (The best students will probably note both and comment on the way that one supports the other.)
3. personification and metaphor
4. personification and simile
5. metaphor

Part II.

1. C
2. D
3. B
4. A
5. A
6. B
7. C
8. C
9. A
10. D
11. C
12. A
13. D
14. C
15. A

D. After administering and scoring the tests the teacher can adjust his plans for teaching the class. If students have forgotten the figures of speech or have difficulty interpreting them, the teacher can place special emphasis on the figurative language in the works read in lessons #3 and #4. If the students have difficulty with questions 1-9 of part B, which is not likely, the teacher might wish to postpone this unit and build a new unit along the lines of the seventh or eighth grade units in allegory and symbolism. The following lessons are planned on the assumption that the students do reasonably well on part A and part B through question 9.

Pre-Test: Symbolism

Part I

Directions to the student: Name the figures of speech used in the following lines. (metaphor, simile, paradox, hyperbole, personification, synecdoche) Explain the basis for the comparison and evaluate the appropriateness of the author's choice for the comparison.

EXAMPLE: The boy was like a lion in courage.

SAMPLE ANSWER: The figure of speech is a ____________ based on a comparison of the boy's courage to that of the lion. The comparison is appropriate because the lion is normally thought of as courageous. However, the figure of speech used as it is here is so common that it is not very forceful.

1. Bring me the sunset in a cup.
2. The brain is wilder than the sky
    For, put them side by side,
   The one the other will include
    With ease, and you beside.
3. Death is but one and comes but once
    And only nails the eyes.
4. The nerves sit ceremonious like tombs.
5. Hope is the thing with feathers
    That perches in the soul.

Part II The Elephant in Favor

Directions to the student: Number a sheet of paper along the left hand margin from 1 to 15. Read each passage and answer the questions following it by placing the letter of the best answer on your paper.

Once upon a time, the Elephant stood high in the good graces of the Lion. The forest immediately began to talk about the matter, and, as usual, many guesses were make as to the means by which the Elephant had gained such favor.

"It is no beauty," say the beasts to each other, "and it is not amusing. And what habits it has! What manners!"

Says the Fox, whisking about his brush, "If it had possessed such a bushy tail as mine, I should not have wondered."

"Or, brother," says the Bear, "if it had got into favor on account of claws, no one would have found the matter at all extraordinary; but it has no claws at all; as we all know well."

"Isn't it its tusks that have got it into favor?"--Thus the Ox broke in upon their conversation.--"Haven't they, perhaps, been mistaken for horns?"

"Is it possible," said the Ass, shaking its ears, "that you don't know how it has succeeded in making itself liked, and in becoming distinguished? Why, I have guessed the reason. If it hadn't been for its long ears, it never would have got into favor."

--Ivan Kribof

1. The lion is important in this passage because
    - A. he is the king of the beasts.
    - B. he has favored the elephant.
    - C. his favor is desired by all the animals.
    - D. his strength is admired by all the animals.

2. The statements made by the Bear, the Fox, the Ox, and the Ass are similar in each of the following ways except:
    - A. Each animal wonders why the elephant has achieved favor.
    - B. Each animal is jealous of the elephant.
    - C. Each animal judges the elephant from a personal point of view.
    - D. Each animal believes the elephant to be unworthy of the lion's favor.

3. The Fox, the Bear, the Ox, and the Ass symbolize
    - A. envious people.
    - B. egotistical people.
    - C. stupid people.
    - D. unjust people.

4. Which of the following charaterizes the fable above, but not necessarily fables in general?
    - A. Irony.
    - B. Narrative.
    - C. Allegory.
    - D. Flat characterization.

Part II — Lines from the Rubaiyat of Omar Khayam

1. Once more within the Potter's house alone
2. I stood, surrounded by the Shapes of Clay.

3. Shapes of all Sorts and Sizes, great and small,
4. That stood along the floor and by the wall;
5.   And some loquacious* Vessels were; and some
6. Listen'd perhaps, but never talk'd at all.

7. Said one among them--"Surely not in vain
8. My substance of the common Earth was ta'en
9.   And to this Figure moulded, to be broke,
10. Or tramples back to shapeless Earth Again."

11. Then said a second--"Ne'er a peevish Boy
12. Would break the Bowl from which he drank in joy;
13.   And He that with his hand the Vessel made
14. Will surely not in after Wrath destroy."

15. After a momentary silence spake
16. Some Vessel of a more ungainly Make:
17.   "They sneer at me for leaning all awry:
18. What! did the Hand then of the Potter shake?"

*loquacious: talkative

Lines from the Rubaiyat of Omar Khayam (continued)

19. Whereat some of the loquacious Lot--
20. I think a Sufi pipkin--waxing hot--
21. "All this of Pot and Potter--Tell me then
22. Who is the Potter, pray, and who the Pot?"

23. "Why," said another, "Some there are who tell
24. Of one who threatens he will toss to Hell
25. The luckless Pots he marr'd in making--Pish!
26. He's a Good Fellow, and 'Twill all be well."

5. Which of the following lines does least to reveal who the Potter represents?
   A. "Would break the Bowl from which he drank in joy;"
   B. "What! did the Hand then of the Potter shake?"
   C. "Of one who threatens he will toss to Hell"
   D. "Who is the Potter, pray, and who the Pot?"

6. Lines 15-18 call into question the problem of
   A. human imperfection in the world.
   B. the imperfection of God.
   C. human intolerance for the physically handicapped.
   D. supernatural forces dominating over man.

7. Line 22 raises the problem of
   A. the imperfection of some Pots.
   B. the identity of the Potter.
   C. the existence of God.
   D. the appropriateness of the words Pot and Potter.

8. Which of the following would make the best title for this passage?
   A. A Sinner in the Hands of an Angry God
   B. Helplessness
   C. Fate
   D. Man in the Eyes of God

9. The passage as it stands may best be described as
   A. an allegory.
   B. a fable.
   C. a narrative.
   D. a poem

Part III The Cambridge Ladies

the Cambridge ladies who live in furnished souls
are unbeautiful and have comfortable minds
(also, with the church's protestant blessings
daughters, unscented shapeless spirited)
they believe in Christ and Longfellow, both dead,
are invariable interested in so many things--
at the present writing one still finds
delighted fingers knitting for the is it Poles?
perhaps. While permanent faces coyly bandy
scandal of Mrs. N and Professor D
... the Cambridge ladies do not care, above
Cambridge if sometimes in its box of
sky lavender and cornerless, the
moon rattles like a fragment of angry candy

10. The phrase "furnished souls" in line 1 suggests that the Cambridge ladies
    - A. are not aware of life.
    - B. believe in God.
    - C. are living in a make-believe world.
    - D. have never examined their values.

11. The phrase "comfortable minds" in line 2 suggests that the Cambridge ladies are
    - A. calm in the face of danger.
    - B. unafraid of death.
    - C. self-satisfied.
    - D. self-confident.

12. The word which best describes the Cambridge ladies is
    - A. superficial.
    - B. vulgar.
    - C. stupid.
    - D. self-righteous.

13. It is appropriate that the ladies should have "the church's protestant blessings" because
    - A. the ladies are Christians.
    - B. the ladies need to be blessed.
    - C. the church guards souls.
    - D. the church lacks vigor.

14. The last four lines suggest that the ladies are not concerned
    - A. over the coming of universal destruction.
    - B. about their own lives.
    - C. about anything other than their own private affairs.
    - D. about an eclipse of the moon.

15. The moon in the last three lines of the poem does not symbolize
    - A. a virtuous person angered by the vice he sees beneath him.
    - B. an important thing or event belittled by the refusal of the Cambridge ladies to pay any attention to it.
    - C. a beautiful thing distorted by the egoism of the Cambridge ladies.
    - D. a pleasant and peaceful thing angered by inattention.

LESSON #2: LITERAL, METAPHORIC, AND THEMATIC LEVELS

OBJECTIVES: To distinguish among literal, metaphoric, and thematic levels of meaning.

MATERIALS: "Lochinvar"
"The Highwayman"

PROCEDURES:

A. Ask the students to read "Lochinvar" or "The Highwayman." Ask the students questions such as the following to examine how the meaning of these poems is expressed.

1. How does the poet create the pictures of events and things which the poems convey?
2. What do the individual words of the poems signify? (What are their referents?)
3. Is there any figurative language in the poems?
4. What do the individual words in figures of speech signify? (What are their referents?)
5. Is most of the language of these poems figurative or ordinary?
6. If most of the language of the poems is ordinary, how does it differ from the language of your math or history book? (With a question like this, the teacher should work toward the concept that while the individual words in the language of science have specific referents in the real world, and while collections of specific words in scientific disciplines attempt to represent constructs of events or things in the real world, the specific words of poetry and fiction have referential counterparts in the real world but exist primarily as parts of the construct created by the author. See Northrop Frye's "Essay on Symbols" in _The Anatomy of Criticism_ and Suzanne K. Langer's "The Art Symbol and the Symbol in Art" in _Problems of Art_. If the students cannot answer question 6 immediately, have them refer to a math, science, or history test and ask them where the referents for the words exist or existed. Do the words in these books have or did they have referents in the real world? What does a mathematician, a scientist, or a historian try to do in writing a book? How does this differ from what a poet or writer of fiction tries to do?
7. In terms of its referents, how does figurative language differ from ordinary language?
(The primary difference that students can be led to see is that while the specific words of "ordinary language" have usually only a single primary referent in a given context, the specific words in figurative language have at least two referents. For example, in the sentence, "He came upon them like a hurricane," the word _hurricane_ has at least two referents: an actual hurricane and whatever aspects of the man's coming which were hurricane-like. If students cannot answer question 7 immediately, compare a specific poetic line without a figure of speech to one with a figure of speech. Ask questions such as the following: How many referents does each word in the non-figurative line have? How many referents does each word in the figurative line have? Is this always true of figurative lines? Can you think of or find some lines where it is true?)

B. When the students have arrived at satisfactory answers to questions 6 and 7 the teacher can supply the label "literal level" to cover both the language of science and the language of fiction and poetry, when the latter has referential counterparts in the real world and when it is used in a relatively unambiguous way. The teacher may also supply the label "metaphoric level" to account for meaning which is achieved primarily through figures of speech in which the specific words have at least two meanings or referents operating in conjunction. The students should evolve these ideas in discussion. The teacher merely supplies labels.

C. Explain to the students that we can talk about these two levels of the work and how a work conveys meaning through these two levels. But we frequently talk about what is most central to the meaning of a work. this sort of statement is usually a fairly abstract generalization about the work and while one arrives at it through an examination of the literal and metaphoric levels of a work, it is generally divorced from one specific work and may be applied to many. Ask the students to formulate a statement about the idea central to "Lochinvar" or "The Highwayman." When the students have written their general statements, ask some of them to read theirs aloud. Pick one or two which are statements of theme and write these on the board. If all the students have stated the themes adequately, there is no further problem. Chances are, however, that many will be too specific and some too general. Discuss these in comparison to the statements on the board. If the class works with both "Lochinvar" and "The Highwayman," chances are that some students will say the theme of each is love. The teacher can easily point out that while this is true, such a statement of theme does not differentiate the treatment of love in the two poems and is, therefore, too general. The students can then revise their statements of theme so that they are adequate--not tied to the specifics of the poem but not so general that they do not differentiate.

LESSON #3: ADDUCING EVIDENCE

OBJECTIVES:
To adduce evidence in support of generalizations about theme.
To formulate statements presenting evidence in support of generalizations.
To combine thematic statements and evidence in composition.

MATERIALS:
"Lochinvar"
"The Highwayman"
"The Ballad of Reading Gaol"
The Rubaiyat of Omar Khayam

PROCEDURES:

A. This lesson should follow the last one immediately. The teacher should lead a brief discussion to help the students objectify how they came to the statements of theme which they have made. It will be obvious immediately that their statements of theme are based on the evidence of the poems. The teacher should lead the students to see that writing a statement of theme usually necessitates a summary or survey of the evidence of the poem to support statements of theme.

B. Choose one statement of theme for "Lochinvar" or "The Highwayman" and ask students to list evidence in support of or in opposition to it. Ask all the students to write a paragraph combining the statement of theme and the evidence. While the students are writing, the teacher can circulate through the class to determine whether the students are completing the assignment without difficulty. Students in the class for which this assignment is intended should have no difficulty at this point. Next, the teacher can use the same procedure for the other poem.

C. When these two paragraphs are complete the teacher can set the students a more difficult task--a composition contrasting the treatment of theme in the two poems. "Lochinvar" and "The Highwayman."

1. Ask the students to suggest the easiest way of setting up such a composition. The students will probably suggest joining the two paragraphs already written and adding an introductory paragraph and a transitional sentence.
2. Ask the students what problems such a method of organization might pose for the reader. (The student should be led to see that the reader would probably have to continually refer back to the paragraph about the first poem while reading the paragraph about the second, especially if the writer wished the reader to see many different contrasting aspects of the two poems.)
3. Ask the students what method of organization might be used instead. Questions such as the following should help them decide on an alternative method of organization.
    - a. What are the thematic differences between the two poems?
    - b. What are the plot differences?
    - c. How do the heroes differ in gallantry, in nobility, in station?
    - d. How do the roles played by the heroines differ in gallantry, in nobility, in station?
    - e. How do the roles of the villains differ?
4. This line of questioning should lead the students to conclude that it might be better to compare the poems on one point at a time.

5. When the students realize this, ask them what sort of introductory statement might open such a paper. Have them compose opening sentences that convey the major difference between the two. The evidence adduced to support this opening generalization should be the answers to questions such as those listed above.
6. Have a few students read their opening generalizations aloud. Select one for the class to work with and then ask the students to supply supporting evidence which can be listed on the board.
7. Assign a composition comparing the two poems for the following day. When the compositions have been collected and graded, the teacher may wish to select two or three of the best for reproduction and distribution to the class. The class can carefully examine the organzation and syntactic effects of these papers.

D. Assign the "Ballad of Reading Gaol," distribute the study guides, and examine the questions with the students to emphasize the objectives of formulating statements of theme and adducing evidence to support those statements.

1. Read the first few stanzas of the poem aloud to the students to catch their interest. Once started, the students are likely to read the poem through at one sitting.
2. When the students have finished reading the poem divide the class into small groups to discuss their answers to the questions on the study guide. Each group should prepare a special presentation to the class on one, a few, or all questions.

E. If the teacher wishes, he can use the same process with The Rubaiyat of Omar Khayam although both the metaphoric and theological aspects of this poem make it difficult to read. A better procedure might be to read the first several stanzas of the poem to the students and ask them questions leading them to explicate the poem. When the students get the feel of the poem and the idea of its content, they will be able to proceed independently. The answers to the study guide questions can be handled in small group or whole class discussion. The teacher should remember that one of the important concepts to examine with this poem is that of the metaphoric level.

F. Either one of these poems, "The Ballad of Reading Gaol" or The Rubaiyat can be used as the focus for a composition explaining the development of the theme. Some possible topics will emerge from the class discussion of the study guide questions which will serve as admirable composition topics. For instance. question 3 for Parts II, III, and IV for "The Ballad" will undoubtedly be debated in class and will require not only a statement of theme and supporting evidence but arguments that other suggested interpretations are incorrect. Questions 10 and 13 for The Rubaiyat are interrelated. Once again, the primary objectives are formulating statements of theme and adducing evidence to support them in composition.

STUDY GUIDE: "The Ballad of Reading Gaol"
by Oscar Wilde

Part I

1. What are the two major themes of Part I? Which lines explicitly state the themes? How are the themes developed?
2. How are these themes expressed--through literal narration of events, through metaphor, or through symbol?

Parts II, III, and IV.

1. What effects does the knowledge of the coming execution have on the prisoners?
2. What emotions are provoked in the prisoners by watching the condemned man?
3. In part IV, stanza 5, what do the following lines mean: "He had but killed a thing that lived,/Whilst they had killed the dead"? To whom does they refer?
4. What circumstances of the hanging disturb the poet? Why?
5. What effects did the execution and burial of the condemned man have on the prisoners? What specific sights and ideas provoke horror among the prisoners?

Part V

1. According to the poet, what are the effects of imprisonment?
2. In what ways do the physical aspects of the prison reflect the psychological aspects?

Part VI

1. The final stanza of the poem reiterates a major theme of the poem. In what way has this theme become true of the judicial and punitive systems suggested in Wilde's poem?

STUDY GUIDE: *The Rubaiyat of Omar Khayam*
by Edward Fitzgerald

1. What is happening at the literal level in stanzas II and III?
2. What is the Tavern?
3. What does the voice inside speak of the Temple?
4. Why do those outside wish the door to be opened?
5. What is the meaning of line 3 in stanza V: "But still a Ruby kindles in the Vine"?
6. What is meant by *sallow* and *incarnadine* in stanza VI?
7. Stanza VII refers to winter and spring which have traditional symbolic meanings. What are these meanings? Why is spring connected with fire and winter with repentance in the poem?
8. What do the words *sweet* and *bitter* refer to in stanza VIII?
9. Stanzas X - XIII:
    - a.) Why should one ignore the heroes of Persian culture or those of his own?
    - b.) What should one do instead? What are the advantages of "the strip of Herbage"?
    - c.) What are the meanings of the images of stanza XII?
    - d.) What is the meaning of the line "Ah, take the Cash, and let the Credit go"? How does the meaning of that line relate to the first two lines and the last line of the stanza?
10. Stanzas XIV to XXIII are variations on a theme called the *ubi sunt* theme, from the Latin expression, "Ubi sunt qui ante nos fuerunt?" The Latin quotation means, "Where are the things that went before us?" and is typified in English lines such as "Where are the snows of yesteryear?" How does each stanza relate to this theme and vary from it?
11. Stanza XXIV is a conclusion and a directive drawn from the arguments of the preceding stanzas. What have these arguments been? What is the directive?
12. Stanza XV: Where is reward?
13. Stanzas XXVI - XXXIV: In these stanzas questions of the origin, purpose, and direction of life are raised in terms of the individual.
    - a.) What are the specific questions raised? Cite stanza and line.
    - b.) What is the poet's reaction to such questions? Cite stanza and line.
    - c.) What do the door and the veil represent?
    - d.) To what or whom do the words *Thee* and *Me* refer in stanzas XXXII and XXXIV?
14. How does the meaning of *cup* in stanza XL differ from the meaning it has had in previous stanzas?
15. What does *yes* mean in stanza XLII?
16. What is the "darker Drink" in stanza XLIII?
17. Stanzas XLIV - LII: With what metaphors does the poet suggest the transitory quality of life?
18. What is the dispute between Reason and the spirit of wine in stanzas LV - LXII?
19. Stanza LXIII: What certainty is there in life?
20. What does the last line of stanza LXVI mean: " 'I Myself am Heav'n and Hell' "?
21. According to the poet what control does man have over his fate? To what does the poet liken man in this respect? (Stanzas LXVIII - LXXIV)

22. Stanzas LXXX - XC: What questions about the relationship between god and man are raised in these stanzas? Why does the poet choose the potter and the pot as the basis of his brief allegory?

Aummary Questions:

1. What is the philosophy of the poem? What are its arguments and its implications?

2. How does the poet express his ideas? Are they expressed at a literal, metaphoric, or symbolic level? What basis do you have for suggesting any of the three?

3. What are the major recurrent images of the poem? Do the images maintain the same meaning throughout the poem or do the meanings change or expand? In support of your answer, cite a particular image and trace its use through the poem.

LESSON #4: METAPHORIC AND SYMBOLIC LEVELS

OBJECTIVES:

To discriminate between metaphoric and symbolic levels.
To interpret metaphoric and symbolic language of poems and complex allegory.
To determine the details and connotations which give clues to symbolic meanings.
To explain how metaphor extended begins to take on the shape of allegory.
To describe the various worlds of fiction in terms of a continuum extending from fantasy to representation of the real world.
To discuss the ability or inability of people to accept the relatively less real worlds of the middle ground of the continuum.

MATERIALS:

"Crossing the Bar"
"Oh, Captain, My Captain"
"The Allegory of the Pots" from The Rubaiyat of Omar Khayam
Everyman

PROCEDURES:

A. Ask the students to read Tennyson's "Crossing the Bar." The following class discussion should lead to an interpretation of the poem and thence to the question of whether the meaning exists primarily at the literal or metaphoric level. This question will be easily answered, but when the teacher asks whether or not the poem can be considered an allegory, there may well be considerable consternation. The students' previous experience with allegory will allow this poem to look considerably like allegory. The students need not come to a decision here, but the teacher should encourage debate, all the while demanding that the students support their opinions with sound reasons.

B. When the class has interpreted the next poem, "Oh, Captain, My Captain," there will be another difficult question of whether the poem is metaphoric or allegorical.

C. The same problem will assert itself to some degree with stanzas LXXXII to LXXXVIII of the Rubaiyat. However, most students will feel that this is clearly allegory. The teacher can encourage the debate once more with questions such as the following:

   1. What makes the passage from the Rubaiyat clearly like allegory?
   2. Why are there questions as to whether "Crossing the Bar" and "Captain" are metaphoric or allegorical?
   3. What specific differences exist among the symbols or metaphors of the these poems?

D. The teacher can allow the debate to continue for a while either as a whole class discussion or in small groups or in one group in contention with another. The important thing is to cut off debate before interest flags and attempt to solve the problems only after the students have completed Everyman.

E. Everyman is best approached by listening to a recording first or by listening to a recording while following the text.

   1. After the initial acquaintance with the play, the students examine the text in detail with the aid of the study quide questions.

2. The interpretation of the play presents only two problems. First, some students may feel that the meaning is so obvious that the play cannot legitimately be called allegory. But as soon as they see that each character is an obvious personification or symbol of some figure or idea, the problem disappears. Second, the significance of the plot structure will not be immediately apparent. But if the teacher asks questions such as the following, it will shortly be clear to the students.
    a. To whom does Everyman go first?
    b. To whom does he go last?
    c. What is the succession of characters to whom he goes in between?
    d. What relationship does each of these bear to Everyman?

   The students will begin to see that the movement is gradually inward from reliance on friends to self-reliance and to reliance on what he himself has done.
3. Students often enjoy electing a director to cast, costume, and direct an edited version of Everyman for presentation to another class.
    a. The editors should cut the play in such a way that the major action and concepts are retained but so that the play moves faster.
    b. Costumes can be designed by the students themselves using their imaginations and available materials to invent appropriate costumes.
    c. For this kind of production a good reading of the lines from the script will suffice.

F. The summary questions 3, 4, and 5 for Everyman can lead to an interesting discussion of reality and why audiences are willing or not willing to accept the unreal. Question 4 refers to an idea developed in lesson #2 that the language of poetry and fiction has no real referents in reality as does the language of science. The language of poetry and fiction, however, reflects reality in a different way. To expand the discussion begun by the questions of the study guide the teacher might ask questions such as the following:

1. What aspect of level of Everyman represent the author's view of the real world?
2. Why are people willing to accept temporarily the world of cartoons and science fiction? Why do they laugh at cartoons and become frightened at science fiction thrillers?
3. Cartoons are full of coincidence, yet people don't object. Why? Why, on the other hand, do they object when an author representing a real world uses coincidence?
4. Can you construct a continuum of fictional worlds from the real to the fantastic?

Help the students build such a continuum as suggested in question 4. These might begin with the surrealistic world of cartoons and move through fantasies such as Alice in Wonderland, science fiction, myth, epic, medieval romance, comedy, the romantic novel, and the realistic novel. The students can supply their own specific examples, describe their individual characteristics and how they differ from one another.

G. When the work with Everyman is complete, the teacher can re-introduce the problem of metaphor and allegory. He may suggest that there is a continuum from metaphor to allegory. Ask the students where they would place the individual works on such a continuum. When they have done this, ask them to describe, as carefully as possible, the characteristics of each work and how each differs from the other. The continuum might begin with "Crossing the Bar" and move through "Captain," the lines from The Rubaiyat and Everyman. The students may decide that some other arrangements is more adequate. The main things are that they adduce evidence to support and justify their ideas, that they realize that there is no really clear cut demarcation separating allegory from metaphor, and that, on the contrary, metaphor is at the basis of most allegorical figures--that allegorical fugures are not usually chosen arbitrarily but for some appropriate comparison.

H. At this point the students might be asked to evaluate the symbolic or metaphoric figures in the various works.

1. Did the symbolic or metaphoric figures within the context of the play or poems seem appropriate to the concept, thing, or person they were meant to represent or express? (Apply to several of the figures in the various works.)
2. Did the metaphoric or symbolic figures within a single work harmonize with one another? Do the metaphors of the Captain, the ship, and the storm at sea operate smoothly together?
3. Do any of the figures seem worn out or overused?
4. Does it matter if they are worn out? Explain.

STUDEY GUIDE: "Crossing the Bar"
by Alfred Tennyson

1. What does the author mean when he says "put out to sea?"
2. What sort of "tide" does Tennyson desire? What does he mean by "Too full for sound and foam?"
3. To what does "Crossing the Bar" refer?
4. Who is the "Pilot?"
5. Is this poem primarily literal or metaphoric? Cite examples to support your answer.
6. Is "Crossing the Bar" simply euphemistic?

STUDY GUIDE: "Oh, Captain, My Captain"
by Walt Whitman

1. Who is the Captain? What is the Ship? What were the trip and the prize?
2. Is this poem primarily literal, metaphoric, or symbolic? Defend your answer by comparing this poem to others you have read and discussed.

STUDY GUIDE: Everyman

1. What is the situation that gives rise to God's anger and his message to Everyman?
2. What journey must Everyman undertake?
3. Why does Everyman least expect the messenger?
4. What favor does Everyman beg? Why does Everyman wish this favor?
5. In what sequence does Everyman approach those whom he wishes to accompany him?
6. Is there any direction involved in this sequence? What?
7. What significance does the sequence have?
8. In what way are Fellowship's speeches a criticism of humanity? How do his speeches reveal evil in the world?
9. If you were directing a production of the play, how would you cast goods? How would you have him sound? How would you disguise and/or costume him? How should Goods be characterized by the actor?
10. How should the voices of Good Deeds and Confession sound?
11. What are the various reasons why Discretion, Five Wits, Beauty, and Strength cannot accompany Everyman?
12. What does Everyman learn during the course of his pilgrimage?
13. What contributions do the following characters make to Everyman: Confession, Good Deeds, Discretion, and Knowledge?

Summary Questions:

1. What is the significance of the plot structure of Everyman?
2. According to the definition of allegory that you devised, is Everyman an allegory? With reference to the definition, substantiate your answer.
3. Would you criticize this play for its lack of reality--because it obviously could not take place? If your answer is yes, try to explain why such a situation is unacceptable. If your answer is no, try to explain why the literary situation is acceptable on its own terms.
4. When an author composes a work, he establishes his own world in the work for the purpose of telling a story or conveying an idea. Why are people willing to accept this "world" temporarily? Are people more willing to accept such a "world" if it is real than if it is obviously unreal?
5. If an author establishes an unreal "world." How does the unreality affect the validity of the author's ideas?

LESSON #5: GROUP AND INDIVIDUAL WORK ON LITERAL, METAPHORIC, AND SYMBOLIC LEVELS

OBJECTIVES:
To interpret literal, metaphoric, and symbolic levels.
To discriminate between these levels.
To adduce evidence to support generalizations.
To relate the metaphoric and symbolic characteristics of these poems to those already discussed.
To define literal, metaphoric, and symbolic levels.

MATERIALS:
"The Charge of the Light Brigade"
"Richard Cory"
"Prophecy"
"The Listeners"
"Cool Tombs"
"Grass"
"Abraham Lincoln Walks at Night"
"A Consecration"

PROCEDURES:

A. The main purpose of this lesson is simply to reinforce those ideas and skills which the students have already learned.

B. Divide the class into small homogeneous groups of three or four students each. Assign each group "The Charge of the Light Brigade," "Richard Cory," and "Prophecy" to analyze in terms of the study guide. Each group afyer completing analysis of the individual poems should attempt definitions of the various levels. These definitions should be analytical, that is, they should place the term in its referential class and enumerate those characteristics which distinguish it from other members of the class. (See seventh and eighth grade units on definition.) The students will also wish to define by example and through comparison and contrast. Although the students will have done considerable work on definition in the seventh and eighth grades, it may still be necessary to remind them of techniques which they might use.

C. Each group should have its definitions typed and duplicated for presentation to the class. The class can then evaluate each of the definitions and, if necessary, build improved ones.

D. The teacher can assign "The Listeners," "Cool Tombs," "Grass," "Abraham Lincoln Walks at Night," and "A Consecration" for individual reading and analysis. The teacher can require the students to write on as many or as few of the poems as he wishes. Any one of them might be used as the basis for an in-class test in which the student would be required to interpret the poem, explain the level on which the meaning occurs, compare the level to that of other poems, and supply appropriate evidence to support his generalizations. Such a test or the out of class work can serve as a basis for the teacher's evaluation of the class progress. If some students are in arrears in understanding at this point, individual conferences are probable warranted.

GUIDE FOR GROUP DISCUSSION: "The Charge of the Light Brigade"
by Alfred Lord Tennyson
"Richard Cory"
by Edward Arlington Robinson
"Prophency"
by Elinor Wylie

1. After reading the poems listed above, discuss the meaning of each with respect to the following:
    a. the literal, metaphoric, and symbolic levels.
    b. the theme or themes of each poem.
    c. the way in which the various levels of meaning contribute to the major theme or themes.
2. Select a group recorder who will record the major points of your group's discussion.
3.. Write, as a group, tentative definitions of the literal, metaphoric, and symbolic levels of meaning. Illustrate each definition with examples from poems or other works you have read in or out of class.

STUDY GUIDE FOR INDIVIDUAL WORK: "The Listeners"
by Walter de la Mare
"Cool Tombs" and "Grass"
by Carl Sandbrug
"Abraham Lincoln Walks at Night"
by Vachel Lindsay
"A Consecration"
by John Masefield

1. Read all of the poems listed above and write brief explications of two of them. You should write enough to make your explanation clear and complete.
2. Include comments on levels of meaning, theme, and how the various levels of meaning contribute to the major theme or themes.

LESSON #6: THE SYMBOLIC LEVEL

OBJECTIVES: To interpret symbolic works whose meanings are less evident than those of allegory.
To state the referents of symbols when those referents are increasingly more diffuse than those of allegories such as Everyman.
To build a scale of symbolic works beginning with a relatively concrete work like Everyman and ending with a relatively abstract work like "Thirteen Ways of Looking at a Blackbird."
To write compostions interpreting various works or specific symbols in those works.

MATERIALS:
"Abel Melveny"
"Flower in the Crannied Wall"
"Stopping by Woods on a Snowy Evening"
The Rime of the Ancient Mariner
"anyone lived in a pretty how town"
"Thirteen Ways of Looking at a Blackbird"
"The Mariner's Glittering Eye"
Essay on "Thirteen Ways of Looking at a Blackbird" by Dr. Edmund Reiss

PROCEDURES:

A. "Abel Melveny," "Flower in the Crannied Wall," and "Stopping by Woods." Conduct class discussions interpreting each of these poems and relating the symbols in each to those of Everyman with questions such as the following:
   1. How are the symbols of these poems different from those of Everyman?
   2. How are they symbols of "Abel Melveny" different from those of "Stopping by Woods?"
   3. Are their meanings more or less specific than those of one another? Than those of Everyman?
   4. Are their meanings more or less obvious than those of one another? Than those of Everyman?

B. The Rime of the Ancient Mariner. Students generally enjoy hearing this poem read aloud as they follow the text. A number of good recordings are available, but the teacher may wish to read it himself. After the initial reading an effective technique, used previously in the eighth grade unit on symbolism for examining "Birches" and The Old Man and the Sea, may be used here.
   1. Ask the students to make a list of the major images of the poem. They will undoubtedly list the following:
      a. The mariner
      b. The albatross
      c. The ship
      d. The sea
      e. The Pilot's boat
   They may list the following:
      a. The wedding guest
      b. The crew
      c. The cross bow
      d. The slimy things
      e. The skeleton ship
      f. The polar spirit

2. When the class has compiled a satisfactory list ask them to reread the poem to collect the details of action, circumstance, character, and connotation which contribute to the total picture of each image throughout the poem. Perhaps each student can read the poem with emphasis on one dominating image and one minor image. The teacher, however, should be sure to warn the students that no one image can be considered in isolation from the others. They should be sure to examine the relationships among the various images.
3. When the students have finished this assignment, divide the class into homogeneous groups, let them compare notes, and form composite pictures of the various images and their relationships to other images. Each group can then report briefly to the class, and the class will probably be able to suggest images which had not been previously mentioned. These should be examined using the same procedure.
4. Each group should then attempt an interpretation of the poem which can be presented to the class and evaluated by the class.
    a. Has the level of meaning for the poem been determined?
    b. Has each image been treated completely?
    c. Has there been a tendency to reduce the meaning of the images to oversimplified abstractions?
    d. Has the group provided adequate evidence and explanation to support its interpretation?
5. During the evaluations of the group interpretations, each student should revise his own ideas in terms of the class discussion. It may be necessary to limit the evaluation of each presentation to twenty minutes or so.
6. Assign a composition on "The Ancient Mariner" and suggest two approaches. The students can write either an analysis of one of the major themes of the work or an analysis of a single image, explaining its meaning and showing how it is related to the other images of the poem.
    a. Distribute copies of Jim Guinter's essay "The Mariner's Glittering Eye in _The Rime of the Ancient Mariner_." This essay can be examined by the students as an example of a precise topic handled in a fairly well organized composition.
    b. Allow the students to discuss the adequacy of Guinter's analysis first, and then ask them to examine the way in which the composition is organized and developed.
        a) What are the functions of the first paragraph?
        b) At what point of the compos~~ition is~~ the order of the succeeding paragraphs determined?
        c) What is the function of each paragraph after the first?
        d) How does each paragraph argue the case, by adding detail, by clarification, by comparison and contrast, by analysis, or by a combination of these and others?
        e) How does the composition conclude?
        f) What can you suggest to improve the argument or the organization?
    c. Another approach to organization is outlined in the _Unit on the Epic Hero_, lesson 4. This lesson may be used in addition to or in place of the one above.
7. The teacher should lead a brief discussion comparing the symbols of this poem to those of _Everyman_ and the poems read earlier. Questions such as the following will help in this comparison:

a. How are the symbols of The Rime of the Ancient Mariner different from those of Everyman? from those of "Abel Melveny," "Flower in the Crannied Wall," and "Stopping by Woods?"

b. Are the referents of the symbols in The Rime more or less specific than those of the other works? Make comparisons to Everyman and each of the poems mentioned above.

c. Are the referents of the symbols in The Rime more or less obvious than those of the symbols in the other works?

C. "anyone lived in a pretty how town," and "Thirteen Ways of Looking at a Blackbird." Both of these poems should be handled in whole class discussion because of their difficulty. When the class has examined both poems with the help of the study guide questions, the teacher can ask the students to compare the symbols of the two poems to the symbols of other works in the unit. The students will probably decide that "Thirteen Ways" has meaning at the literal and metaphoric levels--meaning which they can comprehend. They will probably suspect it of being symbolic. And while they may make attempts to interpret it, they will undoubtedly remain in a quandry concerning the symbolic meaning of the poem. After they have made their attempts at interpretation, distribute copies of Dr. Reiss' essay for the students to read. The essay may be used not only as an aid to understanding the poem but as a model whose organization and development can be studied.

D. The final activity of this lesson is the construction of a scale of symbolic works beginning with a work like Everyman whose symbols are relatively specific, concrete, and obvious in meaning to a work like "Thirteen Ways" whose symbols are relatively diffuse, abstract, and covert in meaning. To do this, ask the students questions such as the following:

1. How can you compare the quality of the symbols in the works you have read recently in terms of their rigidity, the specificity of their referents, and of the number of clues to their meanings?
2. If we were to develop a continuum or scale for this comparison, what works might fall at either end of the continuum?
3. Why did you decide to place these works at the ends of the continuum? Your reasons for placing these works will be the basis for the continuum and the criteria for placing other works on it.
4. In what order should the other works read be placed?
5. How can you justify the placement of the works on the scale?

STUDY GUIDE: "Abel Melveny"
by Edgar Lee Masters

1. What kind of man had Abel been?
2. What satisfaction had he found in buying machinery?
3. What realization had Abel come to in his old age?
4. Is the meaning of the poem literal, metaphoric, or symbolic? Defend your answer.
5. What is the major theme of the poem?

STUDY GUIDE: "Flower in the Crannied Wall"
by Alfred Lord Tennyson

1. What do the last two lines of the poem mean in relation to the flower?
2. Is the meaning of this poem literal, metaphoric, or symbolic? Defend your answer.
3. What is the theme of the poem?

STUDY GUIDE: "Stopping by Woods on a Snowy Evening"
by Robert Frost

1. Is the meaning of this poem basically literal, metaphoric, or symbolic?
2. What happens at the literal level?
3. What meaning exists at the metaphoric level?
4. Do you think the poem is symbolic?
5. If so, what are the symbols and what do they symbolize? Give evidence for your answers.

STUDY GUIDE: "anyone lived in a pretty how town"
by e.e. cummings

Read the poem through quickly, and then as you attempt to answer the following questions, read it with care.

1. What words in the poem are out of order in terms of normal English syntax?
2. What normal expression use the pattern ____ by ____? What effects does Cummings achieve by using this pattern?
3. Which of these disjunctions create paradoxes? How is each paradox resolved? On what level of meaning are they resolved?
4. What does "anyone" symbolize? What does a "how town" symbolize?
5. How does the quality of the symbols in this poem compare to the quality of the symbols in Everyman?

STUDY GUIDE: "Thirteen Ways of Looking at a Blackbird"
by Wallace Stevens

1. What words do you have to know to understand the literal level of this poem?
2. What does each of the thirteen sections of the poem suggest about the blackbird?
3. Is the blackbird a symbol? of what?
4. If it is a symbol, how is it different qualitatively from the symbols of other works you have read?

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Approaching Stevens' "Thirteen Ways of Looking at a Blackbird"

Although no short analysis can hope to bring out the wealth of meanings in these thirteen sketches that resemble the Japanese haiku in their form and general method of understatement, it is still possible to make a few suggestions that can perhaps lead to an understanding of the work.

The thirteen ways of looking at a blackbird are thirteen ways of looking at reality, with reality, or at least the essence of reality, being the irrational, that which is beyond human logical comprehension. At the same time, the thirteen ways are not different ways but really thirteen variations of the same consciousness of reality.

In the first stanza, the poet implies a contrast between the grandeur of the twenty mountains and the insignificance of the eye of the blackbird; but the contrast is only apparent initially, for the eye of the blackbird is seen having more vitality and reality than the twenty mountains. It also, in a sense, encompasses the mountains. Similarly, the blackbird encompasses and absorbs all colors, but the twenty snowy mountains, being white, are merely reflections of colors.

In the second stanza the blackbird is related to the consciousness of the individual. The three blackbirds have individual existences, but they are also three in one, in a sense like the Trinity in Christianity. At the heart of everything is the blackbird. At the same time, as stanza 3 shows, the blackbird is insignificant, "a small part of the pantomime" of life. But the bird, in its color associated with death, is also at the heart of "the autumn winds," the harbingers of death. At the heart of both the growing tree and the autumn winds, life and death, is the blackbird, inspiring each with its presence.

In stanza 4 the idea of three in one goes a step further as blackbird is joined with man and woman, being, in effect, the essence of them. Similarly, in the fifth stanza, the poet continues to question the nature of reality. The thing, its implications, and the time after its existence--as well, of course, as the time before its existence--are essentially all one and the same. To see the differences among them is to see only the surfaces of things. To know their essential unity, along with the worth of both the lack of the thing and its presence, is to understand reality. This idea is related to the Zen Buddhist question, "We know the sound of two hands clapping, but what is the sound of one hand clapping?"

In the sixth stanza, the blackbird is seen as the cause of existence, as the source of life; but here life is seen as "icicles" and "barbaric glass." The blackbird is in many ways like the Shadow of T. S. Eliot's poem, "The Hollow Men," especially in the sense that it threatens man. Eliot's Shadow more particularly marks man's failure to achieve.

> Between the idea
> And the reality
> Between the motion
> And the act
> Falls the Shadow
> . . . .
> Between the conception
> And the creation
> Between the emotion
> And the response
> Falls the Shadow

In Stevens' poem, however, the blackbird is accepted as essential to reality. This is emphasized in the seventh stanza where the blackbird, though perhaps low and insignificant, is yet more real than the golden birds of imagination.

A definitive statement of the meaning of the blackbird is seen in stanza 8:

... I know too,
That the blackbird is involved
In what I know.

The blackbird is here and elsewhere in the poem like the figure of Brahma in R. W. Emerson's poem of that name:

They reckon ill who leave me out;
When me they fly, I am the wings;
I am the doubter and the doubt,
And I the hymn the Brahmin sings.

Blackbird like Brahma permeates everything, absorbs everything, and gives ultimate meaning to everything, as in the final line of Emerson's poem: "Find me, and turn thy back on heaven." Similarly, as seen in the ninth stanza of Stevens' poem, reality may be expressed in the boundaries projected by the blackbird. That which is to be perceived is limited and defined by this bird.

The blackbird is associated with the subtleties of life (stanza 5), with the "noble accents / And lucid inescapable rhythms" (stanza 8), but at the same time it is a symbol of disharmony and shrillness, and is cacophony personified, as the poet brings out in the tenth stanza when the blackbird "in a green light" is apparently offensive to "the bawds of euphony," those who want nice patterns, rhythms, and answers at all cost and who measure their reality in terms of these. It might be noted that these lines illustrate the sound patterns that fill this poem. As one critic has noted, the poem should be called "Thirteen Ways of Hearing A Blackbird."

The adverse response to the blackbird given by "the bauds of euphony" is brought out further in stanza 11. Here the "He," who may at first seem to be the blackbird, fears the presence of the bird. Connecticut is here the civilized world. From the distant world out of sight (stanza 9) to the familiar world of our civilization, the blackbird is present. The "glass coach" of this stanza may also be related to the "Barbaric Glass" of stanza 6. From the unformed to the formed, the primitive to the civilized, the blackbird is always present. From the grand and strange (stanzas 6, 9, 10) to the familiar (stanzas 7, 11) there is no escaping this bird. The name Haddam of stanza 7 is particularly interesting. A city in Connecticut, near where Stevens lived, it, like the more general Connecticut of stanza 11, is the home of effete ("thin") modern man and his culture. At the same time, the name sounds like it should belong to some ancient Near Eastern city, and, indeed, in sound it resembles the word Adam, which in Hebrew is not only the name of the first man but also the word for earth.

From the ancient to the modern there exists the blackbird, appearing in stanza 12 as the movement of life itself. Here the motion of the river is apparently integrally related to the flight of the blackbird. There is a kind of cause-and-effect relationship here comparable to Browning's line, "God's in his heaven; all's right with the world."

The essentially paradoxical nature of the blackbird is revealed in detail in the the final stanza of the poem. Here is the blending of night and day ("evening all afternoon,") of past, present, and future, of achievement and possibility ("It was snowing / And it was going to snow"). With the snow there is a return to the first stanza ("twenty snowy mountains"). The cycle of life continues, change takes place; but the one ever-present factor is the blackbird. In this stanza the bird, traditional symbol of darkness and death, sits in the cedar tree, the evergreen, the always-living tree, as he did in the second stanza, acting as a symbol of life and, as it were, giving life to the world contained by him and in him.

The blackbird is himself a figure of ambiguity, and the thirteen views of him bring out his ambiguous nature and also the ambiguous quality of life. The thirteen ways seem to be thirteen because of the ominous suggestions of the number that go well with the ominous figure of blackbird. Both are one thing initially but tend to be more as the poem proceeds. But the thirteen ways could just as easily have been one hundred or one, for our view is one view that appears fragmented. Each stanza is, in effect, a mirror image of the whole, and it is up to us to see the synthesis and unity.

LESSON #7: THEORY OF SYMBOLS (Optional)

OBJECTIVES: To review the theories of symbolism thus far developed in the unit.
To write a composition explicating one of these.
To examine excerpts from the theories of professional critics.

MATERIALS: The Nature of Symbolism
"Robert Frost: The Way to the Poem"
"Levels of Meaning in Literature" by Barbara Martin

PROCEDURES:

A. Quickly review all the theories of symbolism thus far developed in the unit: that of literal, metaphoric, and thematic levels of lesson #2; that of the world of the literary work in lesson #4 (F); and that of the quality of symbols in lesson #6.

B. Ask the students to read each selection in The Nature of Symbolism. After they have read each one ask them to answer the study guide questions and to decide how each supports, disproves, or adds to the theories developed by the class. This assignment can be done by the entire class under the direction of the teacher, by small homogeneous groups of students, or by students working individually.
   1. The selections from Feibleman, Wilson, Abrams, Carlyle, and Lawrence all support or add to the ideas already developed about metaphor and symbol.
   2. The selection from Wimsatt and Beardsley poses a new problem--that of whether we are ever able to know the meaning "intended" by an author. This will be worth discussion. Some students might feel that this selection gives complete freedom from responsibility in their interpretations. The ensuing discussion should evolve the general view that, while we can never be sure of what the author intended, we must base interpretation on a careful examination of the text. This harks back to the lesson on supplying evidence.
   3. The selection from Langer supports and helps to explain the idea of the world of the author.

C. After reading these selections the students can examine Ciardi's essay, "Robert Frost: The Way to the Poem." After they read the essay, ask the students questions such as the following:
   1. Does the underlying theory of this essay support or disprove the theories we have developed?
   2. What part of it supports our theories?
   3. Do you feel that his analysis of the poem is adequate?
   4. If we accept this analysis, would the position of the poem on the continuum we built be changed?
   5. Is Ciardi's assumption that every detail of a poem is carefully chosen and therefore meaningful warranted? Why or why not?
   6. Is the admittedly speculative argument about the rime scheme and the last line of the poem convincing? Why or why not?

D. Ask the students to read Barbara Martin's essay, "Levels of Meaning in Literature." When they have read it, allow them to discuss the shortcomings and good points of both the content and the organization . In discussing content the same questions which applied to Guinter's essay on "The Glittering Eye" apply here. By this time the students should be able to ask their own questions about the content.

E. The teacher may then ask the student to select a topic concerned with one or more theories of symbolism and write a composition about it. The students themselves should suggest possible topics which the teacher can write on the board. If the students have not already realized it, the teacher can point out that Barbara Martin's essay and Ciardi's essay suggest two different approaches--analysis of levels of meaning by definition and example and analysis of how meaning occurs through the analysis of a particular poem. The teacher can review the organization of both these compositions and refer to the materials on organization in lesson #6 of this unit and in lesson #4 of the Unit on the Epic Hero.

THE NATURE OF SYMBOLISM

JAMES K. FEIBLEMAN

From Aesthetics. New York; Duell, Sloan and Pearce, 1949. Copyright 1949, by James K. Feibleman. Reprinted by permission of the publisher.

It is no accident that the method of art involves symbolism. For the artist must work with single instances; he can tell only one story at a time, paint only one picture or sing one song. The story, the picture or the song, would mean nothing artistically unless it dragged in its wake a wide penumbra of meaning. Behind every concrete object of art is reflected the shadow of countless absent particulars which it affectively symbolizes.

EDMUND WILSON

From Axel's Castle: A Study in the Imaginative Literature of 1870-1930. New York: Charles Scribner's Sons. Reprinted with the permission of the publisher, copyright 1931 Charles Scribner's Sons; renewal copyright 1959 Edmund Wilson.

...Each poet has his unique personality; each of his moments has its special tone, its special combination of elements. And it is the poet's task to find, to invent, the special language which will alone be capable of expressing his personality and feelings. Such a language must make use of symbols: what is so special, so fleeting and so vague cannot be conveyed by direct statement or description, but only by a succession of words, of images, which will serve to suggest it to the reader. ...

...And Symbolism may be defined as an attempt by carefully studied means - a complicated association of ideas represented by a medley of metaphors - to communicate unique personal feelings.

W. K. WIMSATT and M. C. BEARDSLEY

From "The Intentional Fallacy." Sewanee Review, LIV (Summer 1946), 468-488. Reprinted by permission of the authors.

...1. A poem does not come into existence by accident. The words of a poem, as Professor Stoll has remarked, come out of a head, not out of a hat. Yet to insist on the designing intellect as a cause of a poem is not to grant the design or intention as a standard.

2. One must ask how a critic expects to get an answer to the question about intention. How is he to find out what the poet tried to do? If the poet succeeded in doing it, then the poem itself shows what he was trying to do. And if the poet did not succeed, then the poem is not adequate evidence, and the critic must go outside the poem - for evidence of an intention that did not become effective in the poet. "Only one caveat must be borne in mind," says an eminent intentionalist in a moment when his theory repudiates itself; "the poet's aim must be judged at the moment of the creative act, that is to say, by the art of the poem itself."

3. Judging a poem is like judging a pudding or a machine. One demands that it work. It is only because an artifact works that we infer the intention of an artificer. "A poem should not mean but be." A poem can be only through

its meaning - since its medium is words - yet it is, simply is, in the sense that we have no excuse for inquiring what part is intended or meant. Poetry is a feat of style by which a complex of meaning is handled all at once. Poetry succeeds because all or most of what is said or implied is relevant; what is irrelevant has been excluded, like lumps from pudding and "bugs" from machinery. In this respect poetry differs from practical messages, which are successful if and only if we correctly infer the intention. They are more abstract than poetry.

4. The meaning of a poem may certainly be a personal one, in the sense that a poem expresses a personality or state of soul rather than a physical object like an apple. But even a short lyric poem is dramatic, the response of a speaker (no matter how abstractly conceived) to a situation (no matter how universalized). We ought to impute the thoughts and attitudes of the poem immediately to the dramatic speaker, and if to the author at all, only by a biographical act of inference.

5. If there is any sense in which an author, by revision, had better achieved his original intention, it is only the very abstract, tautological, sense that he intended to write a better work and now has done it. (In this sense every author's intention is the same." His former specific intention was not his intention. "He's the man we were in search of, that's true"; says Hardy's rustic constable, "and yet he's not the man we were in search of. For the man we were in search of was not the man we wanted."

M. H. ABRAMS

From the article "Symbol" in A
Glossary of Literary Terms. New
York: Rinehard, 1957. Reprinted by
permission of the author.

A symbol, in the broadest use of the term, is anything which signifies something else; in this sense, all words are symbols. As commonly used in criticism, however, "symbol" is applied only to a word or phrase signifying an object which itself has significance; that is, the object referred to has a range of meaning beyond itself. Some symbols are "conventional," or "public"; which signify objects of which the symbolic meanings are widely known. Poets, like all of us, use these conventional symbols; but some poets also use "private symbols," which are not widely known, or which they develop for themselves (usually by expanding and elaborating pre-existing associations of an object), and these set a more difficult problem in interpretation.

Take as an example the word "rose," which in its literal meaning is a kind of flower. In Burns's line, "O my love's like a red, red rose," the word is used as a simile, and in the version "O my love is a red,red rose," it is used as a metaphor. William Blake wrote:

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy

This rose is not the vehicle for a simile or a metaphor, because it lacks the paired subject - "my love," in the examples just cited - which is characteristic of these figures. . . . Blake's rose is a rose - yet it is also something more; words like "bed," "joy," "love," indicate that the described object has a further range of significance which makes it a symbol. But Blake's rose is not, like the symbolic rose of Dante's Paradiso and other medievel poems, an element in a complex set of traditional religious symbols which were widely known to contemporary readers. Only from the clues in Blake's poem itself, supplemented by a knowledge of parallel elements in his other poems, do we come to see that Blake's worm-eaten rose symbolizes such matters as the destruction wrought by furtiveness, deceit, and hypocrisy in what should be a frank and joyous relationship of physical love.

THOMAS CARLYLE

"Symbols." In Sartor Resartus:
The Life and Opinions of Herr
Teufelsdrockh (1835), edited by
Charles Frederick Harrold. New
York: The Odyssey Press, 1937.

...'Of Symbols, however, I remark farther, that they have both an extrinsic and intrinsic value; oftenest the former only. What, for instance, was in that clouted Shoe, which the Peasants bore aloft with them as ensign in their Bauernkrieg (Peasants' War)? Or in the Wallet-and-staff round which the Netherland Gueux, glorying in that nickname of Beggars, heroically rallied and prevailed, though against King Philip himself? Intrinsic significance these had none; only extrinsic; as the accidental Standards of multitudes more or less sacredly uniting together; in which union itself, as above noted, there is ever something mystical and borrowing of the Godlike. Under a like category, too,stand, or stood, the stupidest heraldic Coats-of-arms; military Banners everywhere; and generally all national or other sectarian Costumes and Customs: they have no intrinsic, necessary divineness, or even worth; but have acquired an extrinsic one. Nevertheless through all these there glimmers something of a Divine Idea; as through military Banners themselves, the Divine Idea of Duty, of heroic Daring; in some instances of Freedom, of Right. Nay the highest ensign that men ever met and embraced under, the Cross itself, had no meaning save an accidental extrinsic one.

'Another matter it is, however,when your Symbol has intrinsic meaning, and is of itself fit that men should unite round it. Let but the Godlike manifest itself to Sense; let but Eternity look, more or less visibly, through the Time-Figure (Zeitbild)! Then is it fit that men unite there; and worship together before such Symbol; and so from day to day, and from age to age, superadd to it new divineness.

'Of this latter sort are all true Works of Art: in them (if thou know a Work of Art from a Daub of Artifice) wilt thou discern Eternity looking through Time; the Godlike rendered visible. Here too may an extrinsic value gradually superadd itself; thus certain Iliads, and the like, have, in three thousand years, attained quite new god-inspired Men; for what other Work of Art is so divine? In Death too, in the Death of the Just, as the last perfection of a Work of Art, may we not discern symbolic meaning? In what divinely transfigured Sleep, as of Victory, resting over the beloved face which now knows thee no more, read (if thou canst for tears) the confluence of Time with Eternity, and some gleam of the latter peering through.

'Highest of all Symbols are those wherein the Artist or Poet has risen into Prophet, and all men can recognize a present God, and worship the same: I mean religious Symbols. Various enough have been such religious Symbols, what we call Religions; as men stood in this stage of culture or the other, and could worse or better body-forth the Godlike: some Symbols with a transient intrinsic worth; many with only an extrinsic. ....

... 'But, on the whole, as Time adds much to the sacredness of Symbols, so likewise in his progress he at length defaces, or even desecrates them; and Symbols, like all terrestrial Garments, wax old. Homer's Epos has not ceased to be true; yet it is no longer our Epos, but shines in the distance, if clearer and clearer, yet also smaller and smaller, like a receding Star. It needs a scientific telescope, it needs to be reinterpreted and artificially brought near us, before we can so much as know that it was a Sun. ...

... 'Of this thing, however, be certain: wouldst thou plant for Eternity, then plant into the deep infinite faculties of man, his Fantasy and Heart; wouldst thou plant for Year and Day, then plant into his shallow superficial faculties, his Self-love and Arithmetical Understanding, what will grow there. A Hierarch, therefore, and Pontiff of the World will we call him, the Poet and inspired Maker; who, Prometheus-like, can shape new Symbols, and bring new Fire from Heaven to fix it there. Such too will not always be wanting; neither perhaps now are. Meanwhile, as the average of matters goes, we account him Legislator and wise who can so much as tell when a Symbol has grown old, and gently remove it.' ...

D. H. LAWRENCE

From "The Dragon of the Apocalypse"
(1930). In his Selected Literary
Criticism, edited by Anthony Beal.
London: William Heinemann, 1955.
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Viking Press, Inc.

You can't give a great symbol a "meaning," any more than you can give a cat a "meaning." Symbols are organic units of consciousness with a life of their own, and you can never explain them away, because their value is dynamic, emotional, belonging to the sense - consciousness of the body and soul, and not simply mental. An allegorical image has a meaning. Mr. Facing-both-ways has a meaning. But I defy you to lay your finger on the full meaning of Janus, who is a symbol.

It is necessary for us to realize very definitely the difference between allegory and symbol. Allegory is a narrative description using, as a rule, images to express certain definite qualities. Each image means something, and is a term in the argument and nearly always for a moral or didactic purpose, for under the narrative of an allegory lies a didactic argument, usually moral. Myth likewise is descriptive narrative using images. But myth is never an argument, it never has a didactic nor a moral purpose, you can draw no conclusion from it. Myth is an attempt to narrate a whole human experience, of which the purpose is too deep, going too deep in the blood and soul, for mental explanation or description. We can expound the myth of Chronos very easily. We can explain it, we can even draw the moral conclusion. But we only look a little silly. The myth of Chronos lives on beyond explanation, for it describes a profound experience of the human body and soul, an experience which is never exhausted and never will be exhausted, for it is being felt and suffered now, and it will be felt and suffered while man remains man. You may explain the myths away: but it only means you go on suffering blindly, stupidly, "in the unconscious," instead of healthily and with the imaginative comprehension playing upon the suffering.

And the images of myth are symbols. They don't "mean something." They stand for units of human feeling, human experience. A complex of emotional experience is a symbol. And the power of the symbol is to arouse the deep emotional self, and the dynamic self, beyond comprehension. Many ages of accumulated experience still throb within a symbol. And we throb in response. It takes centuries to create a really significant symbol: even the symbol of the Cross, or of the horseshoe, or the horns. No man can invent symbols. He can invent an emblem, made up of images: or metaphors: or images: but not symbols. Some images, in the course of many generations of men, become symbols, embedded in the soul and ready to start alive when touched, carried on in the human consciousness for centuries. And again, when men become unresponsive and half dead, symbols die.

SUZANNE K. LANGER

From "The Art Symbol and the Symbol in Art."
in Suzanne K. Langer, Problems of Art,
New York (1957).

The Art Symbol....is a symbol in a somewhat special sense, because it performs some symbolic functions, but not all; especially, it does not stand for something else, nor refer to anything that exists apart from it. According to the usual definition of "symbol," a work of art should not be classed as a symbol at all. But that usual definition overlooks the greatest intellectual value and, I think, the prime office of symbols--their power of formulating experience, and presenting it objectively for contemplation, logical intuition, recognition, understanding. That is articulation, or logical expression. And this function every good work of art does perform. It formulates the appearance of feeling, of subjective experience, the character of so-called "inner life," which discourse--the normal use of words--is peculiarly unable to articulate, and which therefore we can only refer to in a general and quite superficial way. The actual felt process of life, the tensions interwoven and shifting from moment to moment, the flowing and slowing, the drive and directedness of desires, and above all the rhythmic continuity of our selfhood, defies the expressive power of discursive symbolism. The myriad forms of subjectivity, the infinitely complex sense of life, cannot be rendered linguistically, that is, stated. But they are precisely what comes to light in a good work of art (not necessarily a "masterpiece"; there are thousands of works that are good art without being exalted achievement). A work of art is an expressive form, and vitality, in all its manifestations from sheer sensibility to the most elaborate phases of awareness and emotion, is what it may express. ....

The work as a whole is the image of feeling, which may be called the Art Symbol. It is a single organic composition, which means that its elements are not independent constituents, expressive, in their own right, of various emotional ingredients, as words are constituents of discourse, and have meanings in their own right, which go to compose the total meaning of the discourse. Language is a symbolism, a system of symbols with definable though fairly elastic meanings, and rules of combination whereby larger units--phrases, sentences, whole speeches--may be compounded, expressing similarly built-up ideas. Art, contrariwise, is not a symbolism. The elements in a work are always newly created with the total image, and although it is possible to analyze what they contribute to the image, it is not possible to assign them any of its import apart from the whole. That is characteristic of organic form. The import of a work of art is its "life," which, like actual life, is an indivisible phenomenon...

...Symbols used in art lie on a different semantic level from the work that contains them. Their meanings are not part of its import, but elements in the form that has import, the expressive form.

Discussion Problems: The Nature of Symbolism

A. Excerpt from Wimsatt and Beardsley.
   1. What do the authors mean by intention?
   2. How can we judge and determine the intention of the poet?
   3. How do you think the intention of the poet should be judged? From external or internal evidence?
   4. In interpreting a poem should a critic be concerned with the problems of the poet's intention, or should he be concerned chiefly with the meaning of the poem as it appears in the internal evidence of the poem itself? What do Wimsatt and Beardsley think? What do you think?

B. Excerpt from Abrams.
   1. How does the idea of public and private symbol relate to the idea of public and private connotation?
   2. Is it possible for a public symbol to take on private connotation and become a private symbol? Explain with examples.
   3. How does the author differentiate between symbol and metaphor or simile? Is this an adequate distinction?

C. Excerpt from Carlyle.
   1. What degrees of symbolism does Carlyle enumerate?
   2. What effect does "Time" have on symbol?
   3. What does the "Hierarch of the World" do in regard to symbol? How does this idea apply to such leaders as Christ, Lincoln, and Hitler?
   4. What does the "Legislator" do in regard to symbol?
   5. Do you think our culture needs new symbols or needs old symbols removed?

D. Excerpt from D. H. Lawrence.
   1. Why does the author say, "You can't give a great symbol a 'meaning'"?
   2. How does Lawrence define the difference between allegory and symbol?
   3. Do you agree with the definition? Why?

E. Excerpt from Langer.
   1. How does the author expand the conventional definition of symbol?
   2. What is the relationship of the Art Symbol to the ordinary symbol?

The Concept of Levels of Meaning in Literature

by Barbara Martin

In determining meaning, themes, or levels of a written work, the ideas dealt with are not absolute or discrete. Discriminations are difficult to make since the kinds of symbols blend together. In dealing with levels of meaning, we must consider at least four levels of meaning: literal, metaphoric, allegoric, and symbolic, in order of complexity. The meaning is more obvious at the literal or metaphoric levels than at the allegoric or symbolic levels.

The literal level is the plot level as it exists in the writing. When reading at the literal level, the reader takes exactly what is said "literally," as conveyed by the combination of words. All literature has at least a literal level, and some has additional levels. "The Charge of the Light Brigade," by Alfred Tennyson, exists chiefly at the literal level, using a few metaphors to increase the effectiveness of the poem. Basically, this poem is a recapitulation of a battle in the Crimean War, accentuating the bravery and nobility of the soldiers. An example of a poem existing on a literal level plus an additional level is "Flower in a Crannied Wall," also by Tennyson. At the literal level, the flower is plucked out of the wall and examined by the first-person character in the poem. In general, the literal level merely states the most obvious level of the poem, conveyed through the literal translation of words, using no figures of speech or symbolism.

A second level of meaning, next in the line of complexity, is the metaphoric level. Conveying a second level of meaning through the use of figures of speech, the metaphoric level is a comparison directly stated, has a close correspondence between symbol and referent, but is not necessarily systematized. There is not a large field for interpretation since the comparison is stated directly in the text. General examples of figures of speech are metaphors, similes, hyperboles, and personifications. These figures of speech, worked into the text of the poem, intensify the meaning of the poem. For example, "My love is like a red, red rose," compares the qualities of the rose to the qualities of the loved. Beloved then takes an additional meaning because of the comparison. The qualities of the figure of speech which are to be attributed to the image are determined by context and convention. For example, in the comparison, "He is like a lion," we know by context and convention that the comparison refers to such qualities as strength, rather than structural traits, such as possession of a tail. Personifications are the chief criteria in conveying a second level of meaning in the play "Everyman." For example, the intangible ideas of knowledge, strength, and beauty are given human qualities, and are represented as people. As is the case of "Everyman," when metaphors become systematized, they become allegories.

A systematized, rigid set of symbols conveys a third level of meaning, the allegorical level. This level of interpretation is characterized by a one to one correspondence of symbol to referent, the symbols usually representing a specific idea. "Oh Captain, My Captain," by Walt Whitman, is an example of a poem existing on an allegorical level. This poem portrays a rigid set of symbols with a one to one correspondence to the referent: the captain representing Lincoln, the ship representing the nation, the swaying mass representing the people or public, and the fearful trip or voyage representing conflicts within the nation.

Allegory is often achieved through the use of metaphoric language, as in the play "Everyman." The symbols are portrayed through personifications, giving the play a metaphoric level. However, the symbols are systematized, constant, and have a one to one correspondence between the symbol and referent; thus, this play is also an allegory. Usually a somewhat confined meaning is produced through an allegorical interpretation, since again, there is not a wide field for interpretation.

The final level of meaning, the symbolic level, is the most complex of all levels, and the meaning is usually the least obvious. The symbols usually represent more general and complex ideas than those of an allegory, and therefore, the symbols take on a vast meaning. The symbols are not rigid, and no one to one correspondence between symbol and referent exists, and therefore, there exists a farther relationship of symbol to referent. The symbolism must usually be stated in more than one word or phrase. For example, in the poem "Flower in a Crannied Wall," the flower represents or symbolizes more than just "life." It symbolizes the complexity of the basic spiritual aspect of life. And in the case of The Old Man and the Sea, the fish represents more than merely the goal of the old man. It symbolizes the goals of all mankind, all the struggles to achieve this goal, and the concept of beauty and admiration. In general, a symbolic level involves a density or mass of referents with little correspondence between symbol and referent, allowing for a vast interpretation.

In determining the levels of meaning, there are degrees of restrictions. For example, the range of meaning of a symbolic symbol is less restricted than that of an allegorical symbol. The range for the metaphoric comparison is even more restricted than that of the allegory. However, there are degrees of restrictions which lie in between one level and another. There is a very thin line differentiating one level from another. Therefore, it is very difficult to classify all writings in one of the four levels of meanings. Sometimes we can merely state that a particular piece lies somewhere between two levels of meaning. For example, if we were to make a continuum consisting of four particular writings, we could place "Everyman" first, as using metaphoric language to portray its simple form of allegory; Lord of the Flies second, as a more complex form of allegory, containing even a few aspects of the symbolic level; The Pearl third, as a systematized form of the symbolic level; and The Old Man and the Sea fourth, as a more complex manifestation of symbolism. This particular example of a continuum ranges only between the allegoric and symbolic levels. However, we could make a similar comparison between any two, or even all of the levels of meaning.

Existing through the levels of meaning is a thematic aspect. Theoretically, there is a theme for each level of meaning at which the work exists, the theme of the literal level being most specific. But the theme at the symbolic, allegoric, or metaphoric level would include the theme at the literal level. Therefore, it is not necessary to state the theme at the literal level if the work exists at a higher level. A specific example of a theme of a poem existing mainly at the literal level is "The Charge of the Light Brigade." The thematic aspect of this poem is the nobility of the brigade following orders and charging into death. The themes of "The Ballad of Reading Gaol" are, first, the life in an English prison, and second, the idea that "each man kills the thing he loves." Pointing out the differences between two social classes supplies the theme of "Richard Cory," which exists at a symbolic level besides a literal level.

In conclusion, putting every written work into a specific level of meaning is impossible. The different levels of meaning serve as aids in the interpretation of literature. Since the ideas dealt with are not clearly defined or discrete, and the author's true intentions are usually unknown, examining the levels of meaning may prove helpful in interpreting literature.

LESSON #8 INTERPRETATION AND ANALYSIS

OBJECTIVES: To interpret and analyze the meaning of extended works.
To analyze how the meanings of specific works are conveyed.
To place the works read on the various continua developed in the unit.
To write a composition analyzing one of the works.

MATERIALS:
Lord of the Flies
The Pearl
Bibliography

PROCEDURES:

A. Both of the novels in this lesson can be read very rapidly by the students and both catch and hold their interest. Lord of the Flies lends itself to class reading and discussion while The Pearl, because it is shorter, can be easily handled by small groups.

B. In both cases the reading should be assigned and begun in class. Once started the students will read through both novels quickly. When the class has finished discussing Lord of the Flies, divide the class into small groups for discussion and assign the reading of The Pearl. In both cases the study guides will serve as guides to discussion.

C. A composition on one or both these books should be optional since the students will probably be still working on the composition assigned in the last lesson.

D. When students have studied both books, the teacher can distribute the bibliography of books and ask the students to select one book for individual reading and analysis. A composition at this point is necessary, for it will be the test of the skills taught throughout the unit--interpretation, analysis of level of meaning, adducing evidence, and organization. If the teacher wishes to shorten the unit, one or both of the above novels can be included in the bibliography and omitted from the class reading. However, the students will be far better able to cope with the test assignment if they have had the experience of working with the two novels, the first as a class, the second in small groups.

STUDY GUIDE: LORD OF THE FLIES

Chapter One.

1. How did the boys come to be marooned on an island.
2. Which of the boys is the most realistic in the appraisal of their situation? Find specific evidence to support your answer.
3. Why is Piggy rejected by Ralph and the group of boys?
4. What does their teasing of him indicate about young boys and perhaps about human nature?
5. What significance does the conch take on as the chapter progresses? Find specific evidence to support your answer.
6. What is Jack's attitude toward Ralph and the other boys?
7. Why did Jack fail to kill the piglet?
8. What sort of leader will Ralph be? What positions will Jack and Piggy have?

Chapter Two.

1. How does Piggy's view of their situation on the island differ from that of the other boys?
2. How do the boys react to the smaller boy's account of the "beastie" which came after him in the night? Why do they hoot at the little boy? What does Jack's promise to look for it when they go hunting suggest about the boys' attitude toward the tale of the beastie?
3. What is it that Ralph finds "ungraspable"? (p. 32)
4. How does Ralph emerge as a leader? What kind of relationship will exist between him and the other boys?
5. In what ways are Ralph's comments about rescue and fire psychologically sound as far as the group goes?
6. What evidence is there that Piggy is wiser than the other boys? Why do the boys reject him?

Chapter Three.

1. On p. 49 Golding says of Ralph and Jack, "They walked along, two continents of experience and feeling, unable to communicate." In what ways are the boys "two continents of experience and feeling"? What evidence is there in this chapter and in the previous ones that they are "unable to communicate"?
2. How is Simon different from Ralph and Jack? from Piggy?

Chapter Four.

1. Why does Roger throw stones at Henry? Why does he throw to miss? Why does the author call the stone "that token of preposterous time"?
2. Ostensibly, why does Jack paint his face? What psychological function does the mask serve? Recall the stone throwing incident. In what way does civilization impose a mask on man?
3. Why is it appropriate that the choir should form the nucleus of the hunters?
4. How does Jack react when Ralph accuses him of letting the fire go out? How does each of the two boys lose and regain status with the group? Why does Jack strike Piggy? What does Golding mean when he says, "Not even Ralph knew how a link between him and Jack had been snapped and fastened elsewhere"? What does this line suggest about the way in which the power structure among the boys will develop?
5. Why does Simon lower his head in shame after giving his meat to Piggy?

Chapter Five.

1. What changes are evident in Ralph as he plans for the coming assembly?
2. Note his speech carefully. How has his method of leadership changed?
3. At what point does the meeting begin to break down? Why does it begin to disintegrate?
4. Why was it necessary to dispel the fear of the beast? What combination of forces and events made it impossible to dispel the fear?
5. What insight was Simon trying to impart to the group? What did he mean when he said that perhaps they were the beast?
6. By the end of the assembly who has more power over the group, Jack or Ralph? Why? Find evidence to support your answers to both questions?

STUDY GUIDE: LORD OF THE FLIES (continued)

Chapter Six.

1. What frightened Samneric?
2. How do you think the discovery of the cave will influence the cohesion of the group? Find evidence to support your answer.

Chapter Seven.

1. Simon speaks to Ralph of returning home. How is Simon's role in this scene related to his role in previous scenes?
2. In what way does the boys' treatment of Robert suggest a change in them?

Chapter Eight.

1. What effect has the fear of the beast had on the boys up to this chapter? How does their fear of the beast reflect a change in their view of life and the world?
2. What brings about the break between Jack and the other boys?
3. How does the way in which Jack's hunters kill the sow represent a change in the boys since they were cut off from civilization?
4. What does the offering to the pig reveal about the boys' view of reality? How does this view of reality and the manner in which the hunters arrive at it differ from the views of Piggy, Simon, and Ralph?
5. What sort of boy is Simon? Why does he go to the cave? What happens to him there? How does Simon arrive at his view of reality?
6. How does the chapter title indicate the major theme of the chapter?

Chapter Nine.

1. Jack is firmly entrenched as leader of his tribe by the time the feast is held. What methods has he used to entrench himself? How do his methods of leadership differ from Ralph's?
2. Why do the boys kill Simon? What previous scene helps make this one more believable?
3. Look back over the novel to this point. What seed can you find of whatever it is that enables the boys to kill a human being? Trace the series of events through which this seed becomes more evident and gains strength enough to allow them to kill a human being.

Chapter Ten.

1. How does Piggy react to the conversation about Simon's death? What does such a reaction suggest about his view of reality?
2. Why are Ralph and Piggy so emphatic about being on the "outside"?
3. What function does the idea of "the beast" serve for Jack? Why does he say that the beast came "disguised"?
4. How does the tribe's conversation about Simon's death differ from the one held by Ralph and Piggy?
5. What does Golding imply by the following lines?
   "A theological speculation presented itself. 'We'd better keep on the right side of him. You can't tell what he might do.'"
6. Why does Golding say of Jack, "He was a chief now in truth," after he had stolen Piggy's glasses?

Chapter Eleven.

1. Why does Ralph become angry when Piggy says why they need smoke? Does Ralph often suffer such a lapse? What does this indicate about Ralph?
2. What two functions does Piggy's speech to the tribe serve?
3. What is Roger's "nameless authority"?

Chapter Twelve.

1. The fact that "Roger sharpened a stick at both ends" is repeated again and again in this chapter. What is the significance of that fact?

Chapter Twelve (continued)

2. Explain the significance of the following line as it related to the book as a whole. "...Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy."

General Study or Discussion Questions

1. What objects or events become symbolic to the boys? What do they symbolize to them? What changes take place in the symbolism of these objects and events? Trace the development of the meanings of the symbolic events or objects.

2. Why does Golding choose an island for the setting of this story? Of what may the island be symbolic?

3. What type of government do the boys attempt to establish? What are the reasons for the failure of this government?

4. Why is Jack so much more successful at ruling than Ralph?

5. Most, perhaps all, the boys in the novel become savage by the end of the book. Where does the first hint of potential savagery occur? How is it revealed? Is development or revelation the better word to describe the emergency of savagery in the book? Trace the development or revelation of savagery. Find evidence to support each of your assertions.

6. The major characters in the book, Ralph, Jack, Piggy, and Simon, each approach the problems faced by all the boys from different points of view. What point of view underlies each boy's approach to the problems? What does each boy represent?

7. Why is the title of the book Lord of the Flies?

8. What statement does Lord of the Flies make about man? How does it make this statement?

9. How are the techniques used to make the main statements in Lord of the Flies similar to those used in Everyman? How are the techniques used in the two books different?

10. At what point on the various continua developed in this unit would you place Lord of the Flies? Justify your answer.

STUDY GUIDE: THE PEARL

1. What impressions does the author attempt to make about the setting of the story in the opening pages? What are the major elements of this setting?
2. How does this setting emphasize the entry of the scorpion?
3. In what ways does the setting in which you find the doctor contrast with the setting of Kino's home? How does the doctor himself contrast with Kino?
4. How does the news of the pearl effect the various inhabitants of the village?
5. What does the author mean by the following line: "The essence of pearl mixed with the essence of men and a curious dark residue was precipitated."
6. What figures of speech does Steinbeck use to describe the effects of the pearl on the town? Which of them is the most appropriate? Why?
7. What things does Kino plan to gain with the money from the pearl? Why does the rifle "break down the barriers"? What is the significance of the order of the things which Kino hopes to obtain?
8. "Now the neighbors knew they had witnessed a great marvel. They knew that time would now date from Kino's pearl, and that they would discuss this moment for many years to come. If these things came to pass, they would recount how Kino looked and what he said and how his eyes shone, and they would say, 'He was a man transfigured. Some power was given to him, and there it started. You see what a great man he has become, starting from that moment. And I myself saw it.'" What does this paragraph suggest about the Indian's view of his place in the universe? Which of Juana's and the neighbor's lines in the preceding scene reflect this same view?
9. When does the "music of evil" come for the second time? Why does it come? What might it portend?
10. How does the doctor trick Kino?
11. What effect does the pearl have on Kino's view of his fellow man?
12. How had the Father reinforced the Indians' view of their position in society?
13. What does the pearl buyer's "legerdemain" suggest about him?
14. Juan Tomás says that Kino has "defied not the pearl buyers, but the whole structure, the whole way of life..." What does he mean by that?
15. "...Kino would drive his strength against a mountain and plunge his strength against the sea." What does this line and the passage in which it occurs (p. 77) reveal about Kino? What is the mountain against which Kino will struggle? Why is it comparable to a mountain?
16. What does Kino mean when he says, "This pearl has become my soul"?
17. By the time Juana and Kino returned to La Paz, how had they changed in terms of experience, knowledge, and outlook on life?
18. Define "evil" as Kino sees it.
19. In Steinbeck's prologue to the book, he suggests that perhaps The Pearl is a parable. In what ways is it like a parable? In what ways is it different from a parable? Is the book allegorical in the sense that Everyman is?
20. At what point on the various continua developed in this unit would you place The Pearl? Justify your answers.
21. What is the major theme of The Pearl?
22. Find a passage that you feel is typical of the language and style of the book as a whole. What is the passage about? Does it describe the family, the village, the sea, the baby, the trip to the doctor, the fight with the trackers, etc.? Does the style of book change? If so, how does the passage you have chosen differ from other passages in the book? What feelings and connotations does the style provoke in the reader? What syntactic devices and uses of language contribute to the style? Does the style of The Pearl remind you of the style of any other work?

BOOKS WITH SYMBOLIC AND ALLEGORICAL CONTENT

Novels and Short Stories:

Bunyan, John	Pilgrin's Progress
Camus, Albert	The Stranger
Clark, W. VanTilburg	The Ox-Bow Incident
Conrad, Joseph	The Secret Agent
Crane, Stephen	The Red Badge of Courage
Dickens, Charles	Bleak House
Faulkner, William	The Old Man
Fielding, Henry	Joseph Andrews
Golding, William	Lord of the Flies
Hartog, Jan de	The Inspector
Hawthorne, Nathaniel	Short Stories
Hemingway, Ernest	The Old Man and the Sea
Kafka, Franz	The Trial
Kafka, Franz	The Metamorphosis
Lee, Harper	To Kill a Mocking Bird
Melville, Herman	Billy Budd
Salinger, J. D.	The Catcher in the Rye
O'Connor, Edwin	The Last Hurrah
Twain, Mark	The Mysterious Stranger
Wilde, Oscar	The Picture of Dorian Gray

Poetry:

Anonymous	Sir Gawain & The Green Knight
Blake, William	Songs of Innocence
Blake, William	Songs of Experience
Cummings, E. E.	Poems
Donne, John	Songs and Sonnets
Robinson, E. A.	Tristran

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON SYMBOLISM
Ninth Grade Average Curriculum

Distributed by

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TEACHING THE UNIT

This unit is prepared for average ninth graders who have not previously been exposed to symbolism as a literary structure. Their previous experience with semantics in the seventh and eighth grades has given them some idea of the ways words can work, and they have dealt with similes and metaphors as figures of speech.

Since this unit is only an introduction to the concepts, there is no attempt to be profound. Rather, we are interested in presenting concepts as a basis for the further development which should follow in the student's public school career. The unit begins with a discussion of conventional symbols which are part of the student's world. Fables and parables are next introduced as the easiest examples of symbolic, literary structures and the devices the author uses to create these symbolic structures.

The fables are used to illustrate personification as an author's method of introducing symbols, while parables are used to point out the use of a "moral tag" as a method of implying symbolic meaning. Working with these materials, the student moves as far as he is able toward independent analysis of symbolism.

As the student progresses, other methods of developing symbolic meaning are introduced, and the distinction between conventional (extrinsic) symbols and the intrinsic symbols of literature is developed. Simile and metaphor are presented as symbolic structures. The use of parallel structure to emphasize comparison is pointed out, and the proliferation of unusual detail as a key to symbolic meaning is discovered. Finally, the concept of levels of meaning is introduced.

With this background of information, the teacher leads the class to the analysis of a short story for its symbolic levels of meaning. From the short story, the class goes on to read a short novel, The Pearl, for its use of symbols and its levels of meaning. The comprehension of each student is evaluated by a critical essay following the reading of the short story and an objective test following the completion of The Pearl.

As a final lesson in the unit each student writes study questions for a poem. These questions are discussed in groups consisting of all the students who worked with a particular poem. Each poem is then presented to the whole class by the group. Using the questions formulated by the group, the class attempts to interpret the poem.

Although the students have been exposed to symbolic materials of varying complexity and should emerge from the unit with some elementary knowledge of the use of symbolism in literature, there is no attempt in this unit to perfect the student's ability to interpret symbols. Again, the unit is only an introduction to concepts which will be reinforced and developed throughout the year, and years to follow.

MATERIALS

TEACHER REFERENCE FOR DISCUSSION:

Ketchum, Alton, Uncle Sam, Hill and Wang, New York C. 1959.

FABLES:

Aesop, "The Ass in the Lion's Skin "The Lioness," "The Two Pots," "The Wind and the Sun," and "The Wolf and the Lamb" in Aesop's Fables, trans. by Thomas James and George Tyler Townsend, J. B. Lippincott Company, C. 1949.

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POEMS:

Blake, William, "The Poison Tree," How Does a Poem Mean. Campbell, Joseph, "The Old Woman" in The Viking Book of Poetry of the English Speaking World, ed. Richard Aldington, The Viking Press, New York, 1962.

Crane, Stephen, "There Was a Man," How Does a Poem Mean, Houghton Mifflin Company, Boston, 1959.

--------"The Book of Wisdom,". How Does a Poem Mean.

--------"The Heart," How Does a Poem Mean.

Frost, Robert, "The Road Not Taken," Modern American Poetry.

House, Boyce, "Cities," Adventures in Reading, Harcourt, Brace, and Company, New York, 1948.

Masefield, John, "Cargoes," Poems by John Masefield, Macmillan Company, New York, 1925.

Millay, Edna St. Vincent, "The Pear Tree," Modern American Poetry.

Mitchell, Ruth Comfort, "The Vinegar Man," Prose and Poetry for Enjoyment, L. W. Singer and Company, Syracuse, 1942.

Robinson, Edwin Arlington, "Reuben Bright," Modern American Poetry, Harcourt, Brace and Company, New York, 1950.

Sandburg, Carl, "Elephants are Different to Different People" in Modern American Poetry.

Sargent, W. D., "Wind Wolves" in Adventures in Reading, ed. Evan Lodge and Marjorie Braymer, Harcourt, Brace, and Company, New York, 1952.

Saxe, John G., "The Blind Men and the Elephant" in *Reader and Writer*, ed. Harrison Hayford and Vincent, Houghton Mifflin Company, New York, 1954.

Shakespeare, William, Soliloquy from *Macbeth*, Act 5, Scene 5, Lines 19-28.

Yeats, William Butler, "For Anne Gregory," *The Faber Book of Modern Verse*, ed. Michael Roberts, Faber and Faber Publishing Company, 1951.

SHORT STORIES:

Hanly, James, "The Butterfly," *75 Short Masterpieces*, Bantam Books, New York, 1961.

NOVELS:

Steinbeck, John, *The Pearl*, Bantam Books, New York, 1947.

LESSON # 1: INTRODUCTION TO SYMBOLISM

OBJECTIVES: To distinguish between words as signs and words as conventional (extrinsic) symbols.
To recognize extrinsic symbols.

MATERIALS: Uncle Sam
Library reference sources. (encyclopedias, etc.)

PROCEDURES:

A. To introduce the unit , develop the new idea of conventional symbols, and distinguish it from words as symbols, make the following presentation.
   1. Some words are so often used with a certain connotation, that the connotation almost becomes a part of the meaning of the word. For example, we use the word "flag" so often with the American Flag, that when a person mentions "flag" to us we almost automatically think of the "American Flag" instead of thinking of just any kind of flag.
   2. What other flags are there? (If students name only national flags, point out to them how strongly that particular connotation has become associated with the word. Then lead them to mention other kinds of flags; e.g. red warning, semaphore, etc.)
   3. What does the word "flag" denote?
   4. What does the word "flag" usually connote for most of us?
   5. Although the word "symbol" can be applied to most words because they "stand for" some referent, the word "symbol" is usually saved for words which have these very strong connotations that have developed through usage.

B. To reinforce the idea of conventional symbols as symbols developed by cultural forces, explain how the caricature of Uncle Sam has developed and how the connotations of the symbol have changed from their original derogatory judgment.

C. To afford on opportunity for personal experience with conventional symbols, group the students heterogeneously in groups of two or three, so that the members of one group will be working at different levels on the following research assignment. As you observe their work, make sure that the students use materials at their level.
   1. Look up this subject in the library. Prepare, as a group, information on the topic for a report to the class:

Animals (foreshadow the lesson on fables)
Statue of Liberty
The Cross
Wedding Ring
Star of David
John Bull
Swastika
Skull and Cross Bones
Christmas Tree
Santa Claus
The Easter Bunny
Colors

LESSON #2

OBJECTIVES: To recognize the use of extrinsic and intrinsic symbols in literature.
To review personification as a figure of speech used primarily to create symbolic literature.
To recognize the "moral tag" or concluding stanza or paragraph as a method of suggesting symbolic meaning.

MATERIALS: Aesop's Fables
Biblical parables
"The Blind Men and the Elephant"
"Elephants are Different to Different People"

PROCEDURES:

A. To develop the basic concepts, distribute the fables to the class, but do not include the moral. Read as a whole class "The Lioness".

B. To guide the class to an understanding of the concepts, ask questions about "The Lioness," such as the following:
1. Is this simply an animal story?
2. Is there something unusual about the animals? (Talk and act like people.)
3. Do you know what figure of speech involves giving animals human characteristics? (Personification)
4. Why does the author personify animals? (To tell us something about people indirectly.)
5. What symbolic meaning do we attach to the lion? (Power, strength, royalty)
6. What kind of animals usually produce large litters? (Smaller, weaker animals)
7. Why does the lion only produce one offspring at a time? (Better chance of survival; not preyed upon as much)
8. What kind of person does the lion represent?
9. How can we relate this story to something in our own lives?
10. What is the moral of the fable?

C. To illustrate the "moral" of the fable, read Aesop's moral and discuss further ramifications of the fable.

D. To reinforce these concepts, read and discuss "The Wolf and the Lamb." Then place the moral on the board and discuss it further.
1. What kind of animal is the wolf? (Evil; mean; nasty; killer)
2. What meaning do we associate with the lamb? (Innocent; fragile)
3. What human qualities can we associate with these animals?
4. Why does the wolf accuse the lamb of wrongdoing instead of simply killing him? Do animals make excuses for killing? What creatures do?
5. What's wrong with the accusations the wolf makes? (They do not really justify what he's doing.)
6. What meaning for human beings can you get from the fable? Application: Any excuse will serve a tyrant.

E. To free students from teacher direction, divide the class into small groups. Ask the students to read these fables and to answer the study questions in writing.
1. "The Ass in the Lion's Skin" (Clothes may disguise a fool, but his words will give him away.)
2. "The Wind and the Sun" (Persuasion is better than force.)
3. "The Two Pots" (Avoid too powerful neighbors.)

When the students finish writing the study questions, have them write a short moral like those of Aesop for each of the fables.

F. To diagnose student success with the assignment, to promote discussion, and to objectify the concept, with the class as a whole compare the morals they have written. Then present and discuss Aesop's morals.

1. The characters in the fables may be considered symbols because they are used to stand for something beyond their referential meaning.
2. Considering the animals as symbols, we have arrived at a meaning for the fables beyond the level of clever animal stories.

G. To give further practice in using animals as symbols, assign the writing of an original fable. Another possibility is to ask the students to begin with a moral, and from this develop animals and situations which will exemplify the moral teaching:

1. Virtue is always rewarded.
2. You can't tell a book by its cover
3. He who laughs last, laughs best.
4. Beauty is only skin deep.
5. Judge a man by his actions, not his words.

H. To give recognition to student effort, read selected student compositions to the class and post others on the bulletin board, preferably with illustrations.

I. To apply the concepts in a new situation, distribute Biblical parable #5 to the students. Discuss with them Christ's method of teaching and how He used parables to illustrate abstract ideas to the uneducated people of His time.

1. Christ tells us that He is saying something about the kingdom of Heaven, but He is talking about farming. The parable must have a meaning beyond the literal story.
2. Trace two items in the parable (the man, the enemy, good seed, darnel, barn, the workers) through the parable and explain what they stand fo

J. To prepare for the creative writing assignment, give the students copies of the student-written fables and discuss them in terms of the ideas developed above. Assign the students the task of writing a fable indivi ually. For students who have difficulty, the teacher should suggest combinations of animals that might be used in writing fables. If studen cannot invent appropriate situations, the teacher might suggest some, such as the following:

Combinations of Animals	Situations
1. The Giraffe and the Donkey	1. The donkey teases the giraff about his long neck.
2. The Alligator and the Turtle	2. The alligator tries to trick the turtle into examining his teeth.
3. The Rooster and the Duck	3. The rooster boasts of his beauty and skill in singing.
4. The Toad and the White Stones	4. The toad believes the white stones to be a beautiful place to sit.

K. To give the students a basis for evaluating their work, when the class has done as much as possible with the parable, read them Christ's interpretation. (#6)

L. To further clarify the procedure, do the first three parables with the class, calling on the students to interpret the symbols for their meaning in Christian theology.

M. To give more independent reinforcement of the concepts, divide the class into groups and assign them the interpretation of the fourth parable. Distribute dittoed copies of the parable, with the portion in brackets omitted. Choose one member of each group to present the interpretation to the class.

N. To objectify the concept of "moral tag" write the bracketed section on the board. Discuss how it helps them to understand the meaning of the parable. Review how knowing the moral aided their interpretation of the fables.

O. To apply this concept in a more complex situation, distribute "The Blind Men and the Elephant." Read the poem with the class. Call their attention to the last stanza and have them read it again silently. Using the last stanza as a clue to the meaning, work on interpreting the poem.

1. What do the men's reactions to the elephant stand for? (Different points of view, different ideas about the same thing.)
2. What does the elephant symbolize? (Anything that man attempts to understand or describe.)
3. What is wrong with each man's description of the elephant? (It's too narrow, too limited.)
4. Why do they make this error? (They can't or don't investigate far enough.)

P. To carry the class to a more abstract level of meaning, discuss what the poet was saying about men in general.

1. What does the author suggest about man's view of the world?
2. What does the author say about the nature of man's arguments? (Perhaps the class could discuss a still more abstract level dealing with man's place in the universe, the limitations on his understanding, etc.)

Q. To objectify the term "moral tag," write the term on the board and define it as a concluding paragraph or stanza suggesting symbolic meaning.

R. To develop independent skill in dealing with symbolism and levels of meaning, and to foster careful thinking about the literary problem of interpretation, give the students copies of "Elephants are Different to Different People" and work with the class on interpreting the meaning of the poem. Use "The Blind Men and the Elephant" as an aid to discovering meaning by comparing and contrasting the two poems: the use of the elephant as a symbol; the observations of the men; the outcome of the disagreement.

(Allow for variation of interpretation, the most important result being the emergence of ideas.) Discuss the use of a moral tag.

"The Lioness"

by Aesop

A great rivalry existed among the beasts of the forest over which could produce the largest litter. Some shamefacedly admitted having only two, while others boasted proudly of having a dozen.

At last the committee called upon the lioness.

"And to how many cubs do you give birth?" they asked the proud lioness.

"One," she replied sternly, "but that one is a lion!"

"The Wolf and the Lamb"

by Aesop

As a wolf was lapping at the head of a running brook he spied a lamb daintily paddling his feet some distance down the stream.

"There's my supper," thought the wolf. "But I'll have to find some excuse for attacking such a harmless creature."

So he shouted down at the lamb: "How dare you stir up the water I am drinking and make it muddy?"

"But you must be mistaken," bleated the lamb. "How can I be spoiling your water, since it runs from you to me and not from me to you?"

"Don't argue," snapped the wolf. "I know you. You are the one who was saying those ugly things about me behind my back a year ago."

"Oh, sir," replied the lamb, trembling, "a year ago I was not even born."

"Well", snarled the wolf, "if it was not you, then it was your father, and that amounts to the same thing. Besides, I'm not going to have you argue me out of my supper."

Without another word he fell upon the helpless lamb and tore her to pieces.

STUDY GUIDE: "The Two Pots" by Aesop

Two pots, one of earthenware and the other of brass, were carried downstream by a river in flood. The brass pot begged his companion to remain as close by his side as possible, and he would protect him.

"You are very kind," replied the earthen pot, "but that is just what I am afraid of. If you will only keep your distance, I shall be able to float down in safety. But should we come too close, whether I strike you or you strike me, I am sure to be the one who will get the worst of it."

1. What are the physical qualities of brass and earthenware?
2. Why did the earthenware pot want the brass pot to keep its distance?
3. What intent of the author does the personification of the pots reveal?
4. How can the behavior and qualities of the two pots be generalized to reveal something about human behavior?

STUDY GUIDE: "The Ass in the Lion's Skin" by Aesop

Once upon a time an ass found a lion's skin and put it on. In this disguise he roamed about, frightening all the silly animals he met. When a fox came along, the ass in the lion's skin tried to frighten him too. But the fox, having heard his voice, said: "If you really want to frighten me you will have to disguise your bray."

1. What characteristics are associated with the ass? The fox?
2. What does the lion skin suggest to the ass? What effect does he hope it will have?
3. What gave the ass away?
4. What would be the human equivalent of the ass? The fox?

STUDY GUIDE: "The Wind and the Sun" by Aesop

A dispute once arose between the wind and the sun over which was the stronger of the two. There seemed to be no way of settling the issue. But suddenly they saw a traveler coming down the road.

"This is our chance," said the sun, "to prove who is right. Whichever of us can make that man take off his coat shall be the stronger. And just to show you how sure I am, I'll let you have the first chance."

So the sun hid behind a cloud, and the wind blew an icy blast. But the harder he blew the more closely did the traveler wrap his coat around him. At last the wind had to give up in disgust. Then the sun came out from behind the cloud and began to shine down upon the traveler with all his power. The traveler felt the sun's genial warmth, and as he grew warmer and warmer he began to loosen his coat. Finally he was forced to take it off altogether and to sit down in the shade of a tree and fan himself. So the sun was right, after all!

1. How is the kind of power used by the sun different from the kind used by the wind?
2. How does the author describe the wind's power? the sun's?
3. What are both the sun and the wind trying to do? What general situation is this an example of?
4. How do the sun and the wind represent different kinds of People?
5. What lesson is the fable trying to teach?

STUDENT WRITTEN FABLES

The Unhappy Elephant

An elephant who lived in the jungle became very dissatisfied with his life. He was not happy living with the herd and thought that the life of an elephant was too hard for him. Tired of moving tree trunks, he left to seek happiness in the world.

After traveling many miles, he saw a group of monkeys chattering happily while sailing from tree to tree, across a deep ravine. He asked them if it was enjoyable and easy, and they answered him, "It was indeed, both."

So he went to one of the trees that was very close to the ravine, wrapped his tail around the overhanging branch, and sailed over the cliff, crashing to the bottom and killing himself.

Moral: When seeking happiness, never try to make a monkey of yourself.

The Seagull and the Oyster

Long ago, on the shores of Bombay, there lived an oyster. Hard and ugly, of no use was he, so the children thought. But, oh, what a beauty the seagull could be.

I am more important than any creature on this shore, he would brag to the oyster. I am as a guard watching over the sea. Feel how soft my feathers are, and how they gleam in the sunlight as I scan the heavens, whereas you hide like a worm in a hole. But the oyster only buried his head in the sand, as the children scorned him. The next day, as the seagull came once again to brag to the oyster, he found him different; his shell was wide open and head high. He wasn't going to let the seagull make a fool of him again, no matter what he said. Spying a precious pearl embedded in the oyster's shell, which he did not know of, the seagull made a fast dash for it so that it might be his. Not knowing what the seagull was doing, and thinking he was attacking him, the oyster quickly clampled his shell down upon the seagull's head, and the other half lay limp outside.

The Losing Wolf

The wolf, having neither fish nor fowl to eat, neither this, nor person nor place, and having no need of them, went in search for that which he desired, but of this he did not know. Even so, he knew it was there, and must be found before too late. Not knowing how to go about this, the wolf became worried, confused, and lost in his own darkness. Now the other wolves seeing him like this, confronted him in this manner. "Come with us," they'd urge the wolf. "Don't worry yourself over your own foolishness. Join our pack and be rid of your troubles. Be sly like us in stalking your prey, and have no mercy for those you despise and later will feast on." The wolf, after having been tempted, outnumbered, and shamed, disappeared into the night with the pack to become one of them.

"Parables" from The New English Bible

1. (Beware of false prophets, men who come to you dressed up as sheep while underneath they are savage wolves.) You will recognize them by the fruits they bear. Can grapes be picked from briars, or figs from thistles? In the same way, a good tree always yields good fruit. And when a tree does not yield good fruit, it is cut down and burnt. That is why I say you will recognize them by their fruits.
(Matthew 7) (15-20)

2. What then of the man who hears these words of mine and acts upon them? He is like a man who had the sense to build his house on rock. The rain came down, the floods rose, the wind blew, and beat upon that house; but it did not fall, because its foundations were on rock. But what of the man who hears these words of mine and does not act upon them? He is like a man who was foolish enough to build his house on sand. The rain came down, the floods rose, the wind blew and beat upon that house; down it fell with a great crash. (Matthew 7) (24-27)

3. The kingdom of Heaven is like this. There was a king who prepared a feast for his son's wedding; but when he sent his servants to summon the guests he had invited, they would not come. He sent others again, telling them to say to the guests, "See now! I have prepared this feast for you. I have had my bullocks and fatted beasts slaughtered; everything is ready; come to the wedding at once." But they took no notice; one went off to his farm, another to his business, and the others seized the servants, attacked them brutally, and killed them. The king was furious; he sent troops to kill those murderers and set their town on fire. Then he said to his servants, "The wedding feast is ready; but the guests I invited did not deserve the honour. Go out to the main thoroughfares, and invite everyone you can find to the wedding." The servants went out into the streets and collected all they could find, good and bad alike. So the hall was packed with guests.

When the king came in to see the company at the table, he observed one man who was not dressed for a wedding. "My friend," said the king, "how do you come to be here without your wedding clothes?" He had nothing to say. The king then said to his attendants, "Bind him hand and foot; turn him out into the dark, the place of wailing and grinding of teeth." (For though many are invited, few are chosen.)
(Matthew 22) (1-14)

"Parables" from The New English Bible

4. The kingdom of Heaven, therefore, should be thought of in this way: There was once a king who decided to settle accounts with the men who served him. At the outset there appeared before him a man whose debt ran into millions. Since he had no means of paying, his master ordered him to be sold to meet the debt, with his wife, his children, and everything he had. The man fell prostrate at his master's feet. "Be patient with me," he said, "and I will pay in full," and the master was so moved with pity that he let the man go and remitted the debt. But no sooner had the man gone out than he met a fellow-servant who owed him a few pounds; "Pay me what you owe." The man fell at his fellow-servant's feet and begged him, "Be patient with me, and I will pay you"; but he refused, and had him jailed until he should pay the debt. The other servants were deeply distressed when they saw what had happened, and they went to their master and told him the whole story. He accordingly sent for the man. "You scoundrel!" he said to him; "I remitted the whole of your debt when you appealed to me; were you not bound to show your fellow-servant the same pity as I showed to you?" And so angry was the master that he condemned the man to torture until he should pay the debt in full. (And that is how my heavenly Father will deal with you, unless you each forgive your brother from your hearts.)
(Matthew 18) (23-35)

5. The kingdom of Heaven is like this. A man sowed his field with good seed; but while everyone was asleep his enemy came, sowed darnel among the wheat, and made off. When the corn sprouted and began to fill out, the darnel could be seen among it. The farmer's men went to their master and said, "Sir, was it not good seed that you sowed in your field? Then where has the darnel come from?" "This is an enemy's doing," he replied. "Well then," they said, "shall we go and gather the darnel?" "No," he answered; "in gathering it you might pull up the wheat at the same time. Let them both grow together till harvest; and at harvest-time I will tell the reapers, 'Gather the darnel first, and tie it in bundles for burning; then collect the wheat into my barn.'"
(Matthew 13) (24-30)

6. The sower of the good seed is the Son of Man. The field is the world; the good seed stands for the children of the Kingdom, the darnel for the children of the evil one. The enemy who sowed the darnel is the devil. The harvest is the end of time. The reapers are angels. As the darnel, then, is gathered up and burnt, so at the end of time the Son of Man will send out his angels, who will gather out of his kingdom everything that causes offense and all whose deeds are evil, and these will be thrown into the blazing furnace, the place of wailing and grinding of teeth. And then the righteous will shine as brightly as the sun in the kingdom of their Father.
(Matthew 13) (37-43)

LESSON #3: LITERARY SYMBOLISM

OBJECTIVES: To distinguish between extrinsic and intrinsic literary symbols. To identify the poet's use of similes, metaphors, and parallel structure to create intrinsic symbols.

MATERIALS:
"Cities"
"The Old Woman"
"Cargoes"

PROCEDURES:

A. To form a basis for comparing conventional and literary symbols, distribute the poem "Cities" without the name of the cities above each stanza. Define the vocabulary words with the class: pompous, girthed, bales, veranda, grandee, lariat, siesta, patio

Read through the poem aloud, then begin class discussion.

1. What is described in each stanza of the poem?
2. What impressions do you have of each man? Take each stanza one at a time.

Add the name of the city by having the students write them on their copies as you spell them on the board.

1. What connection did the author want you to make when he wrote the name of the city above each stanza?
2. Is the poem simply about four men? What happens to the men when you add the cities?
3. What does each man and the scene in each stanza tell you about the cities?
4. If you were to write out the comparison the author was making within the poem, instead of writing the name of the city above the stanza, how would you write it? What figure of speech would you have?
5. When you read the poem the first time, did you think of the the men as symbols of the cities? Could you call these men conventional symbols of the type you researched in the library?
6. What, then, makes you see them as symbols now?

B. To objectify the concepts and to develop related vocabulary, develop labels for the two kinds of symbols:

1. What name can we give to symbols that an author develops in his writing? (Accept any names the students suggest, but add to their suggestions "extrinsic" for the symbols that are conventional and"intrinsic" for symbols which the author develops. Discuss the meanings of the prefixes ex and in and relate these to the words extrinsic and intrinsic.)

C. To reinforce the concept, distribute copies of "The Old Woman." Read the poem with the students and draw from them a discussion of the connotative power of the images.

1. What connotations are associated with the images in the poem? (Take them one at a time, recording the impressions of the students on the board.)
2. What metaphors does the author use to describe the old woman?
3. What is being compared in each metaphor?
4. Can we call the old mill in this poem a "symbol" for the old woman? What parallels are there between the two?

5. Can we call the quiet water a "symbol" for her mind? What similarities could there be between an old woman's mind and quiet water? (The discussion that follows will point out the differences between simple connotative means and symbols such as the ones the students have just studied in Lesson#1. The answer to the questions is not important, but the concept that simile and metaphor make new associations and move toward being literary symbols is important.)
6. Did you think of a mill as a symbol for the old woman before reading the poem? Is the associate between the two intrinsic or extrinsic?

D. To apply the concept to a more complex work, distribute "Cargoes" and discuss the stanzas one at a time, after reading the poem aloud in class.

1. What is the referent being described?
2. Which words carry strong connotation? What do they each suggest?
3. What is the reader's over-all impression of the referent created by the word choice?
4. Are all the stanzas the same in connotation? If not, how do they differ?
5. What are the parallels among the three stanzas? How does comparing the parallel parts affect your answer to question four?
6. What are the similarities between this poem and "Cities"?
7. Did Masefield use symbols in "Cargoes"? (If the answer is yes, draw out the explanation that the boats might be considered symbols for their countries, and go over the details to see how they contribute to creating the symbols. If the answer is no, go on to the next question immediately.)
8. How could we rewrite the poem to make certain the ships are taken as symbols for their respective countries? (This question should get answers such as adding explicit similes and metaphors to make the symbolic relationship more obvious or add extrinsic symbols, such as John Bull, to make the symbolic structure clear.)

E. To objectify and relate the concepts thus far developed, and to build spelling skills, list the main concepts on the board, review their meanings, and practice briefly with their proper spelling:

symbol
extrinsic
intrinsic
context
connote
connotation
moral tag

LESSON #4: LEVELS OF MEANING

OBJECTIVES: To understand and use the concept of levels of meaning.
To relate symbolic literary structure as developed in previous lessons to the new concept of levels of meaning.

MATERIALS:
"Cargoes"
"Wind Wolves"
"Reuben Bright" III
"There was a Man" II
"Macbeth's Soliloquy"II
"For Anne Gregory"
"The Heart" I

PROCEDURES:

A. To introduce the concept of levels of meaning, again pass out the poem "Cargoes."
  1. Let's remind ourselves of what this poem is about. (List their comments on the board, sorting them into literal and symbolic comments.)
  2. "The first is the rather obvious statement of the topic of the poem. The second is less obvious; let's mark them level 1 and level 2." Do so.
  3. "Now the first level, by its description of the three ships, suggests that they represented three countries. The contrast of the three countries is our second level of meaning. Perhaps these three countries, our second level, by their contrast represent something else. What could they suggest?" (If the students are a complete blank, ask them what differences the poem suggests among the three countries, and list such information on the board. Point out how the parallel structure of the poem emphasizes the contrasts among these parallels.)
  4. Did the three countries exist as described at the same period in history? (The discussion will lead to the contrast of three civilizations by time: antiquity, renaissance, and industrialization. This time contrast, by suggesting ages of civilization, suggests ways of living. The contrast in ways of living leads in turn to evaluating philosophies of life. The discussion should build and discriminate among these levels of meaning.)

B. To synthesize learning, relate these ideas to fables and parables and their levels of meaning.

C. To release creative talent, write with the class a fourth stanza describing the shipping of the future, so that the cargoes suggest a "way of life."
  1. Develop ideas: What kind of ship should it be?
     What items of cargo should it carry?
  2. Analyze the characteristics of the stanzas.
     Line 1 - a. Name the kind of ship
       b. Give the nation of its origin
       c. Point of origin
       d. Connotative origin
     Line 2 - a. What kind of verbs do these use?
       (Appropriate verb of action)
       b. What else does this line do?
       (Establish appropriate setting)

Lines 3,4,5 - a. What do these lines do?
(Typical cargo specifically named)
(3. -with a cargo of ____________)
(4. -two items)
(5. -three items such as _____, _______ and __________)

If the students can manage the assignment as poetry, continue with an analysis of rhythm. If students cannot manage the assignment as poetry, ask them to write it as a paragraph, following the pattern of organization used by Masefield. This assignment may be done by the whole class, by small groups, or by individual students, depending on the abilities of the class.

D. To develop sensitivity to the images of poetry before beginning to work on metaphors and symbols in the remainder of the lesson, ask the students to define the word "image".

1. What is an image?
2. In literature, what is an image?
3. How does a poet use images?

Their answers to these questions may be vague but the following work should give them a more concrete picture of the power of poetic imagery. Place these lines from W. B. Yeats, "Sailing to Byzantium" on the board:

"An aged man is but a poltry thing
A tattered coat upon a stick"

Discuss the connotative power of this image in the following manner:

1. What is the meaning of poltry? tattered?
2. What figure of speech is the author using? What are the two parts of the metaphor (old man -- tattered coat upon a stick)?
3. What connotations does the second one-half of the comparison call to mind? (List the answers on the board, and as the students run out of ideas, focus on each part of the image specifically: the tattered coat; the stick.)

   thin
   worn out
   useless
   scarecrow
   empty
   ineffective
   discarded
   poor
   lonely

4. How do these connotations affect your view of the man?
5. Why did the poet use this image instead of simply listing the words which you have suggested?

Place the second image on the board and follow the same procedure as above, only have the students list their impressions on a sheet of paper before beginning whole class discussion.

"(a fountain) flinging diamond water"

1. What connotations does "diamond" suggest?

   crystal
   clear
   sparkling
   shining
   hard
   beautiful
   clean

2. What does "flinging" suggest:

   gaiety
   happy
   throwing
   carefree

3. What figures of speech are being used? Explain.
4. What would be the effect of the image if it read:
   "(a fountain) throwing clean water"?

Divide the class into heterogeneous groups and present each group with the work sheet of images and place the following questions on the board. After the groups have worked with the images, compare their impressions by whole class discussion.

1. What is the figure of speech used? Explain.
2. What words in the image carry the strong connotation?
3. What does the image suggest to the reader?

E. To reinforce the concept of metaphoric level, read with the class "Wind Wolves" and discuss the study guide questions.

F. To work from strictly metaphoric images to symbolic images, distribute "For Anne Gregory" and study guide to the class. Although the distinction between metaphor and symbol is not clear cut, the students should see that the ramifications of meaning created by the dialogue in this poem are more far-reaching and abstract. As John Ciardi states in How Does a Poem Mean:

> For a symbol is like a rock dropped into a pool: it sends out ripples in all directions and the ripples are in motion. Who can say where the last ripple disappears? One may have a sense that he at least knows approximately the center point of all those ripples, the point at which the stone struck the water. Yet, even he has trouble marking it precisely. How does one make a mark on water? ...But the ripples continue to move and the light to change on the water and the longer one watches the more changes he sees. And such shifting-and-being-at-the-same-instant is of the very sparkle and life of poetry.
>
> The distinction between a symbol and a metaphor cannot be rigidly drawn, but a symbol tends to stand for a more formal and more expansive area of meaning or of experience (the image of ripples on a pool again), whereas a metaphor tends to be more specific and rather more sensory than conceptual. What is basic to both is the metaphoric sense.

G. To allow the students to reinforce the concepts of their own level, group the students homogeneously to analyze additional poems. Give the following instructions:

1. First check the vocabulary of the poem. Then read the poem.
2. Work out answers to the study guide questions. Have a person in your group act as recorder to write your answers.
3. Discuss the poem as a group until you are satisfied that you understand the poem and the symbols and metaphors in it. Then write a paper explaining the poem.

STUDY GUIDE "Wind-Wolves"

by William D. Sargent

1. Poems often put new things together. The title of this poem tells us what two things the poem is putting together. What is the name we give to a comparison of two things?
2. Rephrase lines one and two in the terms of a comparison:

   The sound of wind is like ____________.

   What word could you use that fits both the sound of the wind and the cry of a wolf?
3. Line three tells us more about what the wind sounds like; try to describe this kind of wind in your own words; write out your answer.
4. What in the sky is chased by the wind the way wolves chase deer? That is, in what line of the poem does the author give us the answer?
   What is the deer compared to?
5. What is a mere?
6. What is Pegasus in the poem?
7. Divide your group in half. Have one half make a list of words that describe a cloud. Have the other half make a list that describes a deer.
8. Now compare the lists and mark the words that are similar. The author wants us to see how the two are alike; list any more similarities you can think of.
9. Have each member of the group write his own paragraph explaining how this poem uses metaphors.
10. Is there any meaning beyond the metaphoric level?

STUDY GUIDE: "For Anne Gregory"

by William Butler Yeats

1. How many people are speaking?
2. Which of the speakers is identified?
3. What advice does the first speaker give the girl?
4. What does she reply?
5. Who, according to the first speaker, is capable of loving the girl as she wishes to be loved?
6. To whom does the first speaker refer to give support to his theory?
7. What does the girl want to be loved for?
8. What is the yellow hair symbolic of?
9. Why can't men go beyond her "yellow hair"? How are they different from God?
10. In general, what weakness or quality of man is the yellow hair symbolic of?

STUDY GUIDE: "The Heart"

by Stephen Crane

1. Judging from the connotations of lines 1 and 2, what is the author's view of man? the world?
2. What was the creature doing?
3. What is there about this situation that makes you believe the author did not want you to take it literally?
4. What reasons does the creature give for what he is doing?
5. What abstract meanings do we associate with the heart?
6. What does the act of devouring something symbolize?
7. What is the man accepting by his gesture?
8. What do all of these key images symbolize: desert, a creature, bitter; the heart; eating of the heart?

STUDY GUIDE: "There Was a Man"

by Stephen Crane

Vocabulary: lamentable

1. What is the meaning of "essayed" as it is used in line 2?
2. Why could the man not be understood when he tried to sing?
3. What made him content? Why?
4. Men do not literally have "tongues of wood." Why, then, did the author use this image? What are the connotations of "tongue of wood"?
5. What does the man with "tongue of wood" symbolize?
6. What does the "one" who heard him and knew what he wanted to sing symbolize?
7. What is the poet's message?

STUDY GUIDE: "Reuben Bright"

by Edwin Arlington Robinson

1. What was Reuben Bright's occupation?
2. What word does the speaker associate with "butcher"?
3. What does the speaker give as evidence for the fact that Reuben was no more "a brute than you and I"?
4. What is the difference in meaning between the two statements, "was not a brute" and "was any more a brute than you and I"?
5. What are cedar boughs used for?
6. What four things did Reuben do after his wife was dead? Which of the four was unexpected?
7. What connotations does "slaughter-house" have? What did it symbolize to Reuben Bright?

STUDY GUIDE: "The Butterfly"
by James Hanly

Vocabulary: Betokened
serenity
flouting
manifested
impenetrable
villainous

1. What is the relationship between Brother Timothy and the boy?

2. What was there about Cassidy which angered Brother Timothy?

3. Would you call Cassidy a typical fifteen year old boy? Why, or why not?

4. What did Brother Timothy want Cassidy to do? What did he do to the boy to force him into this?

5. What did the boy love about the caterpillar? Did the brother appreciate what the boy saw in the caterpillar? What does this tell you about the two characters?

6. What similarity is there between a caterpillar and a young boy?

7. When the brother crushes the caterpillar what is he destroying? If the boy is related to the caterpillar, what is he symbolically destroying?

8. What does the boy do after the caterpillar is crushed? Why is this action significant?

9. What, on a more abstract level, do the brother and the boy represent? How does the caterpillar fit in with these two symbols? Could the specific characters be change to a father and son, or a teacher and pupil, and still produce the same abstract meaning? Explain.

10. What does the title refer to? Why do you think the author chose this title instead of "The Caterpillar", or "Cassidy?" What does he place emphasis on by selecting this title?

LESSON #5: SHORT STORY AND SHORT NOVEL

OBJECTIVES: To apply the concepts of literary symbol and levels of meaning to the short story and the short novel.
To interpret significant details and imagistic motifs.

MATERIALS: "The Butterfly", The Pearl

PROCEDURES:

A. To prepare for the analysis of "The Butterfly," distribute the story and the study guide. Review the major concepts of the unit:
1. The literal meaning
2. The figure of speech
3. The use of symbols
4. The distinction between intrinsic and extrinsic symbols
5. The interaction of symbols to create further levels of meaning
6. The symbolic meaning

B. Make the following assignment:
1. Read through the questions on the study guide so that your reading will be purposeful. Remember, these questions are meant to help you interpret the symbolism and levels of meaning in the story.
2. Find the vocabulary words as you read the story and look up the definition in a dictionary. Choose the definition which best fits the use of the word in the story.
3. Read the story, marking paragraph references to use in class discussion on the study guide.

C. To aid the students in interpreting the story, conduct a whole class discussion, using the study guide questions.

D. To evaluate student comprehension, assign the students to write an essay which explains the story. With the entire class, plan an adequate explanation of the work.
1. The literal level of meaning
2. The major character
3. The symbols and their meaning
4. The symbolic meaning of the story
5. The author's over-all purpose

Remind the students that their ideas must be supported by quotations from the text.

E. To prepare for whole class reading of The Pearl, distribute the books and the study guide. Allow time in class the first day for reading of the text, or read aloud to the class. Outline for the class the questions which will be discussed in class each day, dividing the work according to the amount of reading the students can be expected to accomplish as homework.

F. After completion of the short novel and whole class discussion of the study guide questions, administer the objective test.

STUDY GUIDE: The Pearl

by John Steinbeck

Chapter I

Vocabulary: avarice, indigene

1. Judging by the names of the characters, and the description of the setting, where does the story take place?
2. Which characters are introduced at the beginning of Chapter I? How are they related?
3. What are the sounds that Kino listens to when he wakes up which he calls song? What is the "Song of the Family"?
4. What feeling does Kino have when he is sitting outside but watching the sunrise? How is this feeling expressed when he thinks "This is safety, this is warmth, this is the whole"?
5. What happens to break the mood?
6. What song accompanies this action? What is it the music of? Where does Kino hear it? Is it really a song as we know it? Explain.
7. Why was it a memorable thing for Juana to want a doctor?
8. What do the beggars know about the doctor? How does the doctor's home environment differ from Kino's? What does this contrast tell of the social structure in this community?
9. How does Kino react when he is angered? Why is this the only course of action open to him?

Chapter II

Vocabulary: instinctively, receding

1. Why is the canoe so important in Kino's culture?
2. How does Juana's thinking about her baby's health reveal her ignorance?
3. What little "song" does Kino feel as he searches in the oyster bed? Of what greater "song" is it a part?
4. When does the secret melody break clear and beautiful?

Chapter III

Vocabulary: essence, precipitated

1. How does the news of the pearl affect the priest? the doctor? the pearl buyers?
2. Judging from the reactions of these people, what does the speaker mean when he says "The essence of pearl mixed with essence of men and a curious dark residue was precipitated"? How does he go on to describe this effect of the pearl?
3. What pictures does Kino see in the pearl when he first gets it home? What do these pictures tell you about Kino's life? Why was a rifle so important?

(Continued)

Chapter III (Continued)

4. If Kino's plans failed, what would the people say was the cause of such failure?
5. What melody does Kino hear when the priest comes in? Why doesn't he associate it with the priest?
6. What does the speaker mean when he says, "He was trapped as his people were always trapped, and would be until he had said they could be sure that the things in the books were really in the books"? How does the incident with the doctor prove this statement to be true?
7. Why does the speaker describe the fish on page 42? What does this have to do with the story at this point? Are the fish symbolic?
8. What emotions in Chapter III replace Kino's happiness and contentment?
9. What does Juana think of the pearl after "the thing" comes in the night?
10. What promises does the pearl have for Kino that make him keep evil in his house? How does he describe the pearl?

Chapter IV

1. What is the name of the town? What does the name mean?
2. What fear do the neighbors have for Kino's family? Where have you heard this fear expressed before? Do you think it will happen? Why, or why not?
3. How do the pearl buyers cheat the poor people out of their pearls? Why can't they fight them?
4. How does the speaker use the coin to reveal the pearl buyers' emotions?
5. What does Kino decide to do with his pearl? What does this line mean, "He had lost one world and had not gained another"?
    a. What is the world he has lost?
    b. What is the new one he dreams of?
    c. Why does he fear going to the capital?
    d. Why must he go?
6. In defying the pearl buyers what has Kino symbolically defied? Why is this frightening to his brother?
7. Why are the figures which Kino struggles with in the night never specifically identified? By leaving them abstract, what do they become?

Chapter V

1. What does Kino do to Juana when he sees her trying to throw the pearl away? What element in his nature comes out because of his fear and his longing for a new life?
2. How has Kino changed since the beginning of the story?
3. Why must Kino run away after he has murdered a man in self-defense?
4. Why is the killing of a boat more evil than the killing of a man?
5. Why can't Kino give up the pearl? Why is there no turning back?

Chapter VI

1. What is the "ancient thin" that stirs in Kino which gives him the energy to flee from his enemies?
2. What does Kino see in the pearl when he looks for his happy visions? What has the pearl come to symbolize to Kino? With what music is it now associated?
3. Who do they send to find Kino and his family? Who do these people usually hunt?
4. Judging by the speaker's description of Kino's flight to a high place ("as nearly all animals do when they are pursued"), and the instinct which has awakened in Kino, what has happened to Kino by this point in the story? How do the similes associated with Kino's actions throughout the story support this idea?
5. How is the water hole described? How does it fit the story of Kino?
6. What does the second hunter think the crying sound is? What does Coyotito's name mean in English? What has the child become?
7. How is the pearl described at the end of the story?
8. Why do Kino and Juana return to the village?

GENERAL QUESTIONS

1. Since Kino is a simple, uneducated man, how does the author use the various "songs" to express the character's thoughts and feelings?

2. What changes occur in Kino and in his life from the beginning to the end of the book?

3. Are Kino and his family destroyed by the pearl? Explain.

4. What does Kino attempt to do which causes the conflict in the story? Which incidents reveal his intentions?

5. What symbolic meanings does the pearl carry through the story?

6. Explain the meaning of the other symbols:

    a. the music
    b. the doctor
    c. the pearl-buyers
    d. the priest
    e. the canoe
    f. the rifle
    g. the dark ones
    h. the animal imagery

7. Putting all the symbols and actions of the story together, what symbolic story was the author trying to present?

LESSON #6: POETRY AND EVALUATION

OBJECTIVES: To apply the concepts of literary symbol and levels of meaning to poetry.
To formulate questions about literal, metaphoric and symbolic levels of a poem.

MATERIALS: Poems-"The Poison Tree"; "The Book of Wisdom"; "The Vinegar Man"; "The Pear Tree"

PROCEDURES:

A. To evaluate students' understanding of the process of interpretation, assign them poems for individual analysis. Along with each poem distribute the direction sheet. Once the students have constructed questions and made up a vocabulary list as directed, re-group them by poems and tell them to answer their individual questions as a group. When the groups have finished answering the questions to the best of their ability, give them copies of the group report direction sheet and tell them to prepare their poem for whole class analysis. Have each group conduct a class discussion of their poem as specified on the direction sheet.

B. To direct interpretation as each group finishes, ask questions which the students may have overlooked or challenge conclusions made by the class by refering back to the text for further analysis.

DIRECTION SHEET: Individual Analysis

1. Read the poem through once, writing down all the words you do not know or are unsure of their meaning.
2. Look up these words in a dictionary, selecting the definition which seems to best suit the word as it is used in the context of the poem. If none of the dictionary definitions seem appropriate, refer to Roget's Thesaurus for other synonyms.
3. Formulate questions whose answers will lead to an analysis of the poem. Be certain your questions cover the following:
    - a. literal, obvious, level of the poem
    - b. figures of speech
    - c. connotation
    - d. symbols
    - e. over-all meaning of the entire poem
4. Make up a study guide using the vocabulary list and the questions you have formulated. Use the other study guides used in class as models.

DIRECTION SHEET: Group Report

1. Select the best questions from the individual study guides made up by members of the group, and write a study guide for the whole class.
2. Organize your presentation of the poem by the class by dividing the vocabulary definitions, reading of the poem, and reading of the questions among members of the group.
3. Practice your report so that it may be presented effectively to the class and is conducted in such a way as to promote discussion. Never refer to a word, phrase or figure of speech without naming the stanza and line in which it is found and allowing the rest of the class time to find it.
4. Select a chairman to monitor class discussion by calling on members of the class and the group and limiting the time spent in discussion.
5. Have copies of the poem and the study guide available for the class on the day of your report.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

THE MYTHIC HERO
Ninth Grade Honors Curriculum

RELATED UNITS:
The Epic Hero (9H)
The Tragic Hero (9H)
Allegory & Symbolism (7H)
Allegory & Symbolism (8H)
Symbolism (9H)

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MATERIALS

Beowulf, Medieval Myths, ed. Norma Lorre Goodrich, The New American Library, New York, 1961.

Garber, Clark M., "The Boy in a Floating Coffin", Stories and Legends of the Bering Strait Eskimos, The Christopher Publishing House, Boston, 1940.

Grimm, Jacob Ludwig and Wilhelm Karl Grimm, "The Giant with the Three Golden Hairs", Fairy Tales, W. W. Norton and Company, Inc., New York, 1954.

Holloway, Jane, "Fasching".

TEACHING THE UNIT

The pamphlet entitled "The Basic Issues in the Teaching of English" raises the following problems:

"How is the student to acquire the requisite knowledge about subjects necessary for the understanding and enjoyment of literature? Poets, novelists, and playwrights have drawn upon a wide range of mythology, Biblical passages, and historical events which are often unfamiliar to the modern student in school or college, but cumulatively significant for an understanding of Western culture. How can the student be given or get this background? Are there alternatives to the heavily annotated texts which must be read slowly? What are the possibilities of short courses in classical, Biblical, and English backgrounds, and what are the appropriate levels for them? Could such courses be made valuable in themselves and not remain mere preparation for something?"

In regard to mythology the final question posed is an important one. Can a unit in mythology be more than the mere reading of the story in the hope that someday the knowledge of the story may be useful to the student? Is the teacher justified in introducing such stories for their own sake? Can the myths be used to teach reading skills beyond those which involve main ideas and important details? Is it possible to gain insight from the myths into man's view of himself in relation to the universe?

Strangely enough the study of myth lends itself particularly well to the teaching situation. First, the school library usually has at its command a large variety of materials. Second, there is little difficulty in finding versions of the same myth at a variety of reading levels. Third, it is possible to give students experience in practicing reading skills other than those of finding main ideas and important details. Fourth, the study of myth lends itself to a problem solving approach and to expository composition. Fifth, the study of myths, especially the heroic myth, can illuminate man's view of the hero, the origins of literature, and man's view of his place in the universe.

This unit was designed to teach the use of comparative techniques in the study of literature, to make students aware of the significance of mythical heroes, to illustrate the origins of literature, and to prepare a foundation for the examination of literary forms and heroes of other types which are studied later in the year: epic, tragedy, and comedy.

The approach is essentially a comparative one in which the pattern characteristic of what are commonly called heroic myths is derived inductively by the students. The pattern delineated by students is analogous to that derived in three works on heroic myth: Joseph Campbell, The Hero with a Thousand Faces, Lord Raglan, The Hero, and Otto Rank, "The Myth of the Birth of the Hero." See the theoretical sources for a detailed explanation of this pattern.

The initial reading of the Greek myths of Jason, Bellerophon, Theseus, Perseus, and Oedipus with the aid of questions is followed by comparison of the narrative elements which the myths have in common. At first such a procedure presents some difficulty because students tend to fasten their attention on the details of the stories. Thus if Oedipus takes a journey by land and Jason takes one by sea, they may see no similarity at first. Likewise if Oedipus is cast out upon a mountainside to die as an infant, and if the infant Perseus is put to sea in a chest with his mother, the students may ignore the similarities.

The teacher's questions must lead the student to make abstractions in order to see the similarities of the journey and the attempted infanticide present in both myths. When the various similarities among the myths have been isolated, the students can arrange the abstracted incidents in the chronological order in which they ordinarily appear in the various myths.

An important question now arises. What do these events signify? The teacher's questions should lead the students to infer that the hero of myth is not an ordinary man and that his differences from ordinary men are of both degree and kind. The hero is braver, stronger, and more intelligent than ordinary men. He is of royal birth and therefore of more importance to the society. He has magical or supernatural powers which enable him to overcome not only ordinary environmental difficulties, but the difficulties of strange, unnatural lands and monsters. The powers to overcome such obstacles make him different in kind.

The attempt to do away with the infant hero is frequently prompted by the threat he poses to the existing ruler, frequently the hero's father, grandfather, or uncle. The attempt, however, always fails and the hero, after returning from his journey and task, deposes the ruler and becomes ruler himself. The hero, however, must grow old and must give way to his successor just as his predecessor has given way to him. This cycle suggests the eternal struggle for power between generations, between youth and age. In reality as in the myth the older generation, in its reluctance to relinquish power, may attempt, willingly or not, to do away with the younger, just as the younger generation, in its eagerness for power, may attempt to slay the older. It is the younger generation that is ultimately successful.

The hero's journey to a strange land, usually a land which is outside the realm of human experience, and the execution of his task, serve two purposes. On one level the journey and task prove the hero, while the task is ordinarily of benefit to the society. On another level the hero, in confronting and battling the forces of the unknown, suggests that the unknown forces of the universe are not omnipotent; the ogres are not immortal, nor the fires of hell unquenchable.

At this point in the unit the teacher introduces the concepts of ritual in general and of the seasonal ritual in particular. The paucity of materials in most school libraries suggests that the best approach is through a carefully planned lecture by the teacher. The lecture should proceed from what the student already knows about modern ritual practices and the symbolic character of the waxing and waning of the seasons to the particular rites of the seasonal pattern as it has been described by T. H. Gaster in Thespis and E. O. James in The Ancient Gods. Wherever possible the student should be called upon to supply modern parallels and encouraged to ask questions. The lecture describes the four basic rites of the seasonal ritual: mortification, purgation, invigoration, and jubilation--all of which are explained in detail in lesson #2.

Ultimately, the significance and purpose of these rites were concerned with bringing new vitality to the corporate body of the group. The rites of mortification are essentially a vacuation of the old in preparation for the coming of the new vitality, and at the same time they are an assertion that the death of any individual affects the corporate vitality of the entire group. The rites of purgation cleanse the topocosm in preparation for the renewal of life, while rites of invigoration actively induce this renewal through ritual combat, sexual activity, and magic. Upon the conclusion of these, the rites of jubilation serve to cement the topocosmic bonds of the community--not only among the members of the community but between the people and their god as well as the king who is his representative.

When the lecture is complete, the students compare the ritual pattern to the mythical pattern already established. In view of the ritual the mythical pattern takes on added significance. The journey of the hero, for instance, corresponds to the deposition and symbolic death of the king in ritual. The return of the hero corresponds to the reinstatement or symbolic resurrection of the king. The task performed by the hero of myth is the durative aspect of the mock combat in which the king engages in ritual. The task of the mythic hero has both purgative and invigorating aspects. It drives out evil forces which threaten the community and thereby stimulates the prosperity of the community. The position of the hero in myth and the king in ritual are also similar. Both represent the people in the sense that they act on behalf of the people. It is for the sake of the community that the king undergoes ritual death and resurrection and battles the ogres, and it is for the sake of the community that the mythic hero undertakes his journey and task. On the other hand, neither can be viewed as a representative man. Both have status and power beyond the reach of most men. The mythical hero has been granted supernatural powers and the king is frequently regarded as an incarnation of the god.

With this background firmly established, the students may approach the last two steps of the unit, a class reading of an Eskimo tale, a fairy tale, and Beowulf and individual reading of folk tales, romances, or fairy tales.

Beowulf is approached primarily from the point of view of the myth and ritual but is also examined as an introduction to epic and as it reflects the ideals and values of the Anglo-Saxon man. The translation used is by Norma Lorre Goodrich in the New American Library volume, Medieval Myths. The translation and adaptation moves quickly and adheres rather closely to the original text, omitting only such extraneous incidents as the fight at Finnsburg.

The final step in the unit involves individual reading and the major composition assignment--an analysis of elements of myth and ritual reflected in the materials in an ethnic group of tales.

The unit has examined the rise of myth from ritual and the significance of the mythic hero. It will serve as a background for the examination of epic and tragedy, but most important, it has examined one phase of the various roles played by heroes and the idea of heroes in our culture.

LESSON #1: ESTABLISHING THE PATTERN OF HEROIC MYTH

OBJECTIVES: To establish the pattern of heroic myth through a comparative study of Greek myths.

MATERIALS: None

PROCEDURES:

A. Almost any school library will have sufficient material for the students to read the myths that are necessary to begin this unit if the teacher has the books placed on reserve. If there are not enough copies of books in the library, it may be possible to supplement what is available with a few copies of Edith Hamilton's *Mythology*, and Bullfinch's *The Age of Fable* both of which are available in paperback editions.

Copies of the following books may also be useful if they are available:

Grant, Michael, *Myths of the Greeks and Romans*, The World Publishing Company, Cleveland, 1962.

Graves, Robert, *The Greek Myths*, George Braziller, Inc., New York, 1957.

Kerenyi, C., *The Heroes of the Greeks*, tr. H. J. Rose, Grove Press, Inc., New York, 1960.

Schwab, Gustav, *Gods and Heroes*, Pantheon Books, New York, 1946.

B. When the teacher has made sure that there are enough books to go around, he assigns in advance the reading of the following myths: Bellerophon, Perseus, Theseus, Jason, and Oedipus. The teacher should ask the students to read these myths carefully and to make notes on each story in answer to the study guide questions. The students, while reading the various tales, should begin to detect similarities among them.

C. When the students have completed the reading the teacher leads a class discussion comparing the myths. For this act of comparison the student will need to analyze the stories on a fairly abstract level; that is, for the time being he will have to ignore details and work with the general occurrences in each story. For instance, each hero undertakes a journey to a strange land where he performs various tasks. However, each journey is different, each land is different, and the tasks are all different. In leading this discussion the teacher may simply ask what the various heroes have in common, but he will probably have to follow up this question with additional ones such as the following:

1. What do the parents of the hero have in common?
2. What circumstances surround the birth of each of the heroes?
3. What similar circumstances appear in their youths?
4. What relationship exists between the hero and the ruler of the land?
5. What do the heroes do in their young manhood?
6. What do the lands to which they travel have in common?
7. What do the heroes do at their destinations?
8. How do they manage to perform the tasks that are set before them? What sort of person helps them?
9. What relationship exists between the hero and the ruler (if any) of this strange land?

10. Does each hero obtain a mate during his sojourn? How?
11. What does each hero do after the performance of his task?
12. Are the heroes free to leave the strange land or must they escape magically?
13. What happens to the heroes after they return home?
14. Does the task performed by each hero bestow any benefit upon the hero's community?
15. What happens to the heroes eventually?

D. In conducting the above discussion, the teacher might find the following chart helpful. It can be drawn on the chalkboard, placed on a transparency for an overhead projector, or duplicated and distributed to students.

The Heroic Pattern in Greek Myths

Similarity	Jason	Perseus	Oedipus	Theseus	Bellerophon
Performs a task	Kills dragon, etc. obtains Golden fleece	Slays Medusa	Solves the riddle of the sphinx and kills the sphinx	Slays the Minotaur	Slays Chimera

Naturally the chart should be large enough to contain all the similarities in the heroic pattern. A chart such as this will be very helpful in teaching students to supply evidence in support of generalizations. The column labeled similarity contains the generalizations, while the columns headed by the heroes' names contain the specifics upon which the generalizations are based. Thus, the student can use the chart as a source for later compositions. Furthermore, he can use the chart to check the validity of his generalizations. If a generalization holds true for only two of the five heroes, it is probably not valid but might be checked against additional myths and tales for which the other generalizations hold true.

E. When the students have completed the chart they will have a composite picture of the heroic myth and can begin to discuss, as a class, the significance of the individual parts and the whole of the heroic myth. Questions such as the following will help in this analysis:

1. What qualities do the various heroes have in common?
2. What relationships exist between each hero and his community?
3. How did those who made and told these stories apparently feel about the heroes?
4. What is the reason for the threat to the infant hero's life? Why do his elders attempt to dispose of him? Does a younger generation always pose a threat to an older generation? If so, what sort of threat is it?
5. What does the hero's exile and eventual return to his native land seem to suggest? What must the hero accomplish before his return?
6. To what sort of land or through what sort of territory must the hero travel? What might be the significance of the hero's journey through or to such lands? Can such journeys be undertaken by ordinary men? What might the land itself signify?
7. In accomplishing his task does the hero bring any benefit to his people? What significance must the hero have had for his people?

F. Through this discussion the students should conclude that the primary function of the hero is that of savior, that is, he is a hero because he is able to enter the regions of the unknown, confront the monsters that threaten and/or persecute his people, slay them, and return to become king and establish a new era. The forces which obstruct and threaten him initially are the old ways of the old ruler who will be himself overthrown if the young ruler is successful.

G. When the above discussion is complete and the students have the heroic pattern and its significance well in hand, assign them the stories of Ouranos, Cronus, Zeus, Dionysus, Asclepios, Heracles, Demeter, and Persephone, and the minor myths of Ion, Erectheus, Cecrops, and Antiope. Ask the students to compare these stories to those already examined in terms of the questions in parts C and E of this lesson. Since some of these stories are rather long, it might be wise to allow some class time for reading and note taking. (Notes should take the form of the chart suggested in part D of this lesson.) When the students have completed their reading--after one or two days--divide the class into homogeneous groups to compare their findings. Since all students are not using the same texts, their findings may be different. Ask the groups to decide to what extent each of the myths seems to be parallel to the heroic myths read earlier. The answer to this question can remain tentative until after the next lesson, in which case it should be taken up again at the end of part B in lesson #3.

STUDY GUIDE: The Greek Myths

First Assignment: Bellerophon, Perseus, Theseus, Jason, and Oedipus.

Second Assignment: Ouranos, Cronus, Zeus, Dionysus, Asclepios (Aesculapius) Heracles, Demeter and Persephone, Ion, Erectheus, Cecrops, and Antiope.

A. What do the stories of these mythic figures have in common?

1. What do the parents of the hero have in common?
2. What circumstances surround the birth of each of the heroes?
3. What similar circumstances appear in their youths?
4. What relationship exists between the hero and the ruler of the land?
5. What do the heroes do in their young manhood?
6. What do the lands to which they travel have in common?
7. What do the heroes do at their destinations?
8. How do they manage to perform the tasks that are set before them? What sort of person helps them?
9. What relationship exists between the hero and the ruler (if any) of this strange land?
10. Does each hero obtain a mate during his sojourn? How?
11. What does each hero do after the performance of his task?
12. Are the heroes free to leave the strange land or must they escape magically?
13. What happens to the heroes after they return home?
14. Does the task performed by each hero bestow any benefit upon the hero's community?
15. What happens to the heroes eventually?

B. What is the significance of their stories?

1. What qualities do the various heroes have in common?
2. What relationships exist between each hero and his community?
3. How did those who made and told these stories apparently feel about the heroes?
4. What is the reason for the threat to the infant hero's life? Why do his elders attempt to dispose of him? Does a younger generation always pose a threat to an older generation? If so, what sort of threat is it?
5. What does the hero's exile and eventual return to his native land seem to suggest? What must the hero accomplish before his return?
6. To what sort of land or through what sort of territory must the hero travel? What might be the significance of the hero's journey through or to such lands? Can such journeys be undertaken by ordinary men? What might the land itself signify?
7. In accomplishing his task does the hero bring any benefit to his people? What significance must the hero have had for his people?

LESSON #2: THE SEASONAL RITUAL

OBJECTIVES: To learn the four major parts of the seasonal ritual and how myth is connected to ritual.

MATERIALS: Jane Holloway's essay on Fasching.

PROCEDURES:

A. This lesson is to be a lecture for which the outline below will be helpful, but before the lecture is presented it is well to consult the following sources for examples and more detailed information:

1. Frazer, James G., The New Golden Bough, ed. Gaster. (Rich source of information and examples relating to seasonal ritual practices all over the world.)
2. Gaster, T. H., Thespis, Anchor Books. (Contains an excellent introduction to the seasonal ritual and a scholarly analysis of ritual practices reflected in ancient Near Eastern texts.)
3. Harrison, Jane E., Themis, Meridian Books. (A study of the social origins of Greek religion as it is related to the hero and the seasonal ritual.)
4. Murray, Gilbert, Five Stages of Greek Religion, Anchor Books. (The first two chapters relate briefly the development of the early Greek daimons into Olympians.)
5. Murray, Gilbert, "Dis Geniti," Journal of Hellenic Studies (1951). (Emphasizes the pervasiveness of the year-spirit or hero in the development of Greek religion and literature.)

B. The lecture must be carefully planned and developed so that each new term and idea is carefully explained by the teacher and understood by the students, before the teacher moves to each ensuing part of the lecture.

C. Ask the students why they think seasonal change might be important to a primitive, agricultural people. Ask additional questions such as the following:

1. What does winter usually symbolize?
2. What does dry, parched land suggest?
3. What events in the spring might be important to an agricultural community? Which of these events are repeated year after year?
4. Which of these events might fail to recur? What happens if they fail to recur?
5. What does spring ordinarily symbolize?
6. What might primitive people do to insure the coming of spring?

D. The discussion prompted by the above questions might lead naturally into the idea of ritual. If not, the teacher can ask the students what a rite is. Some will know. The teacher can supply a definition if the students do not know. The following definitions are from Webster's Seventh New Collegiate Dictionary:

1. rite - a prescribed form or manner governing the words or actions of a ceremony.
2. ritual - the established form of a ceremony; any formal and customarily repeated acts or series of acts.

Ask the students what rituals they take part in. They should be able to name rituals in church, school, and various organizations to which they belong. Some students may be aware of the rituals of government functions, of induction into fraternities and of primitive peoples. After this brief discussion the teacher may begin the lecture, remembering to call into discussion any relevant experiences which the students have had.

E. After the lecture distribute Jane Holloway's essay describing the German festival of Karneval or Fasching. Ask the students to read the essay and determine the extent to which the ancient pattern of the seasonal ritual survives in this modern festival. The following questions will help in the analysis, but may not be necessary.

1. What rites of mortification are evident?
    a. Is there a reversal of regular routine which can be interpreted as a temporary suspension of animation?
    b. Is there a deposition of a king?
2. What rites of purgation are evident?
    a. Is there a scapegoat?
    b. Is there any ceremonial cleansing or fasting present?
3. What rites of invigoration are evident?
    a. Is there a mock combat?
    b. Is there an investiture of a king?
    c. Is there a marriage?
4. Are there any rites of jubilation present?

OUTLINE: LECTURE ON RITUAL

The elements of ritual presented here are based on the analysis of the elements of seasonal ritual by T. H. Gaster in Thespis.

I. The seasonal ritual which was performed all over the world to insure and promote the welfare of the local group has been analyzed into four groups of rites: rites of moritification, purgation, invigoration, and jubilation. (Ask the students if they can guess what any of these words mean. After defining the words briefly continue with the lecture.)

II. The rituals were probably first performed by the entire community.

   A. Mortification is usually characterized by lents, fasts, austerities of various kinds, and activities which suggest that normal routines have come to a halt: prisoners are released from jail, slaves are released from bondage, masters serve the slaves, business transactions and quarrels are stopped.

   > "Feasting and revelry and all the mad pursuit of pleasure are the features that seem to have especially marked this carnival of antiquity, as it went on for seven days in the streets and public squares and houses of Ancient Rome from the seventeenth to the twenty-third of December.
   > But no feature of the festival is more remarkable, nothing in it seems to have struck the ancients themselves more than the license granted to slaves at this time. The slave might rail at his master, intoxicate himself like his betters, sit down at table with them, and not even a word of reproof would be administered to him. Nay, more, masters actually changed places with their slaves and waited on them at table. So far was this inversion of ranks carried, that each household became for a time a mimic republic in which the high offices of state were discharged by the slaves, who gave their orders and laid down the law as if they were indeed invested with all the dignity of the consulship, the praetorship, and the bench.
   > Like the pale reflection of power thus accorded to bondsmen at the Saturnalia was the mock kingship for which freemen cast lots at the same season. The person on whom the lot fell enjoyed the title of king, and issued commands of a playful and ludicrous nature to his temporary subjects." (The New Golden Bough, James George Frazer, ed. Theodor H. Gaster, Criterion Books, New York, 1959, pp. 559-560.)

   (Can the students think of any rites in which normal activities are brought to a halt?)

   1. During this rite all the people of the corporate group, the topocosm (which includes the people, living and dead, their gods, their lands and their animals) are in a state of temporary death or suspended animation.
   2. The mourning, fasting, and abstinence express the idea that the death of any one person affects the vitality of the topocosm or corporate group.
      These rites also prepare the way for what is to come by evacuating the former selfhood. They are essentially intended to cease normal functioning so that the topocosm can be reinvigorated.

B. Purgation is chiefly concerned with cleansing the old. Temples, vessels, homes are cleaned by fire and water. February L. februare: to cleanse, suggests the time when Roman rites of purgation were performed. However, these rites were not simply concerned with "spring housecleaning" (which, by the way, may be a vestige of ancient ritual in contemporary life), but the community was also concerned with ridding itself of its collective sins and the various demons of the culture.

1. In the following instances the demons and evils driven out of the community are invisible.
   - a. "The chief festival of the Cherokee Indians was the Propitiation, "Cementation," or Purification festival. It was celebrated shortly after the first new moon of autumn, and consisted of a multiplicity of rigorous rites, fastings, ablutions, and purifications. Among the most important functionaries on the occasion were seven exorcisers or cleansers, whose duty it was, at a certain stage of the proceedings, to drive away evil and purify the town. Each one bore in his hand a white rod of sycamore. 'The leader, followed by the others, walked around the national heptagon, and coming to the treasurer or store-house to the west of it, they lashed the eaves of the roofs with their rods. The leader then went to another house, followed by the others, singing, and repeated the same ceremony until every house was purified.' This ceremony was repeated daily during the continuance of the festival. In performing their ablutions they went into the water, and allowed their old clothes to be carried away by the stream, by which means they supposed their impurities removed." (*The New Golden Bough*, p. 522.)
   - b. "The people of Bali, an island to the east of Java, have periodical expulsions of devils upon a great scale. Generally the time chosen is the day of the "dark moon" in the ninth month. When the demons have been long unmolested the country is said to be "warm," and the priest issues orders to expel them by force, lest the whole of Bali should be rendered uninhabitable. On the day appointed the people of the village or district assemble at the principal temple. Here at a cross-road offerings are set out for the devils. After prayers have been recited by the priests, the blast of a horn summons the devils to partake of the meal which has been prepared for them. At the same time a number of men step forward and light their torches at the holy lamp which burns before the chief priest. Immediately afterwards, followed by the bystanders, they spread in all directions and march through the streets and lanes crying, "Depart! go away!" Wherever they pass, the people who have stayed at home hasten, by a deafening clatter on doors, beams, rice-blocks, and so forth, to take their share in the expulsion of devils. Thus chased from the houses, the fiends flee to the banquet which has been set out for them; but here the priest receives them with curses which finally drive them from the district. When the last devil has taken his departure, the uproar is succeeded by a dead silence, which lasts during the next day also." (*The New Golden Bough*, pp. 523-524.)

2. Sometimes the community would rid itself of evil and noxious influences by choosing a human being who took upon himself willingly or unwillingly the sins and evils of the whole group. This person was known as a scapegoat, and it was he who was driven forth instead of invisible demons. (It might be interesting to discuss the psychological functioning of the scapegoat in any group of people. See the unit on *The Outcast* for sources and ideas. Shirley Jackson's "*The Lottery*" is interesting reading in this connection.)
    a. "Some of the aboriginal tribes of China, for example, select a man of great muscular strength to act the part of a scapegoat as a protection against pestilence. Having smeared his face with paint, he performs many antics with the view of enticing all pestilential and noxious influences to attach themselves to him only. He is assisted by a priest. Finally the scapegoat, hotly pursued by men and women beating gongs and tom-toms, is driven with great speed out of the town or village." (*The New Golden Bough*, p. 532.)
    b. "The Athenians regularly maintained a number of degraded and useless beings at the public expense; and when any calamity, such as plague, drought, or famine, befell the city, they sacrificed two of these outcasts as scapegoats. One of the victims was sacrificed for the men and the other for the women. The former wore round his neck a string of black, the latter a string of white figs. Sometimes, it seems, the victim slain on behalf of the women was a woman. They were led about the city and then sacrificed, apparently by being stoned to death outside the city. But such sacrifices were not confined to extraordinary occasions of public calamity; it appears that every year, at the festival of the Thargelia in May, two victims, one for the men and one for the women, were led out of Athens and stoned to death. The city of Abdera in Thrace was publicly purified once a year, and one of the burghers, set apart for the purpose, was stoned to death as a scapegoat or vicarious sacrifice for the life of all the others; six days before his execution he was excommunicated, 'in order that he alone might bear the sins of all the people.'" (*The New Golden Bough*, pp. 540-541.)
3. The purpose of these rites, of course, was to cleanse the topocosm in preparation for the renewal of life.

C. The rites of invigoration were performed to bring new life to the community. They usually involved mock combats between the old and the new, between winter and summer, between the spirit of good and the spirit of evil; the choosing of mates and sexual promiscuity (which survives as compulsory kissing under the mistletoe); various ceremonies such as rain making to insure fertility; and the initiation of new members.
    1. Many mock combats still survive but have been disguised as commemorative events.
        a. "In Sweden, two companies of mounted troops, the one dressed in furs and the other in fresh leaves and flowers, used to stage a set-to on May Day; the latter, representing the forces of Summer, naturally won. Similarly, fights between Summer and Winter were a regular feature of midsummer ceremonies in the villages of Russia. In the Brahmi Confederacy of Baluchistan, a ritual combat

is staged by the women whenever rain is needed, while among the Malayans, a mock combat takes place every three or four years in order to expel demons. Among the Iroquois, the New Year Festival, held in late January or early February, included a mimetic combat between Life-God (Teharonhiwagon) and Winter (Tawiskaron); and among the Yakut, such contests characterize the two great tribal festivals of Aiy-ysyakh (Good Spirits) in spring and of Abassyysyakh (Bad Spirits) in autumn." (Thespis, Theodor H. Gaster, Anchor Books, New York, 1961, p. 38.)

b. "Among the central Esquimaux of North America the contest between representatives of summer and winter, which in Europe has long degenerated into a mere dramatic performance, is still kept up as a magical ceremony of which the avowed intention is to influence the weather. In autumn, when storms announce the approach of the dismal Arctic winter, the Esquimaux divide themselves into two parties called respectively the ptarmigans and the ducks, the ptarmigans comprising all persons born in winter, and the ducks all persons born in summer. A long rope of sealskin is then stretched out, and each party laying hold of one end of it seeks by tugging with might and main to drag the other party over to its side. If the ptarmigans get the worst of it, then summer has won the game and fine weather may be expected to prevail through the winter." (The New Golden Bough, p. 268.)

2. Many primitive tribes still hold various ceremonies to promote the fertility of crops. Among such ceremonies, those to make rain are most common.

   a. "Like other peoples, the Greeks and Romans sought to obtain rain by magic, when prayers and processions had proved ineffectual. For example, in Arcadia, when the corn and trees were parched with drought, the priest of Zeus dipped an oak branch into a certain spring on Mount Lycaeus. Thus troubled, the water sent up a misty cloud, from which rain soon fell upon the land. The legendary Salmoneus, King of Elis, made mock thunder by dragging bronze kettles behind his chariot, or by driving over a bronze bridge, while he hurled blazing torches in imitation lightning. It was his impious wish to mimic the thundering car of Zeus as it rolled across the vault of heaven." (The New Golden Bough, p. 48.)

   b. "Amongst the Omaha Indians of North America, when the corn is withering for want of rain, the members of the sacred Buffalo Society fill a large vessel with water and dance four times round it. One of them drinks some of the water and spirts it into the air, making a fine spray in imitation of a mist or drizzling rain. Then he upsets the vessel, spilling the water on the ground; whereupon the dancers fall down and drink up the water, getting mud all over their faces. Lastly, they squirt the water into the air, making a fine mist. This saves the corn." (The New Golden Bough, pp. 38-39.)

3. Initiation ceremonies abound in primitive and highly civilized cultures. The ceremonies usually involve in themselves rites of mortification, purgation, and invigoration. In ancient Greece such ceremonies involved passing the child through fire (see Themis). Many modern ceremonies involve washing the initiate in water (note baptism). The initiate is also symbolically slain and revived or reborn. The purgation ceremonies are intended to prepare the initiate for the new life which he is to receive after his symbolic death and revivification. Such ceremonies in the case of coming of age rites suggest that the candidate is ridding himself of his old life with his mother and preparing himself for his new life in the world of men. The women are usually not permitted to witness such ceremonies and the young boys about to be initiated are sometimes forbidden to accept food from them or even to speak with them. So complete is the cutting off from the world of the mother that the ceremony frequently involves a symbolic killing of the boy (burning to death in ancient Greece) so that he may be reborn into a completely new life.
   a. "'At a certain stage in the initiation ceremonies of these tribes the women and children huddled together and were securely covered up with blankets and bushes. Then a number of men came from the sacred ground where the initiation ceremonies were performed. Some of them swung bull-roarers, and some of them took up lighted sticks from a fire, and threw them over the women and children "to make them believe that Dhuramoolan had tried to burn them". At a later period of the ceremonies the boys were similarly covered up with blankets, a large fire was kindled near them, and when the roaring of the wood and the crackling of the flames became audible, several old men began to swing bull-roarers, and the lads were told that Dhuramoolan was about to burn them. These performances were explained by a legend that Dhuramoolan, a powerful being, whose voice sounded like the rumbling of distant thunder, had been charged by a still more powerful being called Baiamai, with the duty of taking the boys away into the bush and instructing them in all the laws, traditions, and customs of the community. So Dhuramoolan pretended that he always killed the boys, cut them up, and burnt them to ashes, after which he moulded the ashes into human shape, and restored them to life as new beings.'" (Frazer, J. G., On Some Ceremonies of the Central Australian Tribes, cited by Jane E. Harrison in Themis, Meridian Books, Cleveland, 1962, p. 18.)
   b. The following American Indian ceremony was observed and recorded by Captain John Smith. Ask the students to read the passage and infer whether or not Captain Smith was a careful and unprejudiced observer. What elements does the ritual he describes have in common with the rites of initiation just discussed?

"An Indian Sacrifice"

(Smith, John, Voyages and Discoveries
of Captain John Smith of Virginia)

In some part of the Country, they haue yearely a sacrifice of children. Such a one was at Quiyoughcohanock, some 10 miles from Iames Towne, and thus performed.

> Fifteene of the properest young boyes, betweene 10 and 15 yeares of age, they painted white. Hauing brought them forth, the people spent the foreneene in dancing and singing about them with rattles.
>
> In the afternoone, they put those children to the roote of a tree. By them, all the men stood in a guard, every one hauing a Bastinado in his hand, made of reeds bound together. This (these) made a lane betweene them all along, through which there were appointed 5 young men to fetch these children. So every one of the fiue went through the guard to fetch a child, each after other by turnes: the guard fearelessly beating them with their Bastinadoes, and they patiently enduring and recauing all; defending the children with their naked bodies from the vnmercifull flowes they pay them soudly, though the children escape. All this while, the women weepe and crie out very passionately; prouiding mats, skinnes, mosse, and drie wood, as things fitting their childrens funerals.
>
> After the children were thus passed the guard, the guard tore down the tree, branches and boughs, with such violence, that they rent the body, and made wreathes for their heads, or bedecked their haire with the leaues. What else was done with the children was not seene; but they were all cast on a heape in a valley, as dead: where they made a great feast for al the company.
>
> The Werowance being demanded the meaning of this sacrifice, answered that the children were not al dead, but (only) that the Oke or Divell did sucke the blood from their left breast (of those), who chanced to be his by lot, till they were dead. But the rest were kept in the wildernesse by the young men till nine moneths were expired, during which time they must not conuerse with any: and of these, were made their Priests and Conjurers.

D. The rites of jubilation whose main purpose was to cement the topocosmic bonds consisted of a feast and celebration in which all members of the community, human and divine, living and dead, were supposed to partake. It was frequently a communal or sacramental meal which involved eating the effigy of the god or the flesh of the totem animal or plant. This process enabled the worshippers to absorb the divine essence of the god.

III. As time passed there was a tendency for all the rites to become centered in the king who performed them as leader, as representative of the people, and frequently as an incarnation of the god. Thus, while the group continued to participate in fasts and feasts the central portion of the rites were performed by the king in view of the group and attended by priests.

A. During the rite of mortification the king was either deposed temporarily or slain. It was believed in primitive and highly developed cultures alike that the well being of the topocosm was dependent upon the vitality and moral character of the king. Even in Elizabethan England -- witness Shakespeare's history plays -- the people believed that if the king was weak the nation was weak; if the king was corrupt, the nation would suffer. It was therefore necessary for the king to renew his vitality symbolically, or for the people to obtain a new king. Among some groups the king was slain or deposed at the first signs of debility (gray hair, sickness, loss of a tooth). Among others a fixed reign was set -- sometimes eight years, sometimes twelve. Among other groups, the king had to renew his reign every year but was temporarily deposed and then reinstated. In some cultures the kings arranged for substitutes to undergo death for them. These substitutes were frequently slaves who were allowed all the king's privileges during the interim of their kingship, but their triumph was short-lived as they were summarily slain after a few days or weeks of kingmanship.

1. The idea that the vitality of the topocosm depended upon the vitality and moral character of the king (Discuss Richard III in light of this idea. See 8th grade honors unit on Power.) led to the slaying of a king in whom the first signs of debility occurred.
   a. "The mystic kings of fire and water in Cambodia are not allowed to die a natural death. Hence when one or them falls seriously ill and the elders think that he cannot recover, they stab him to death. The people of Congo believed, as we have seen, that if their pontiff the Chitomé were to die a natural death, the world would perish, and the earth, which he alone sustained by his power and merit, would immediately be annihilated. Accordingly when he fell ill and seemed likely to die, his prospective successor entered his house with a rope or club and strangled or bludgeoned him to death." (The New Golden Bough, p. 225.)
   b. "The Shilluk of the White Nile regard the king as a reincarnation of Nyakang, the semi-divine hero who founded the dynasty and settled the tribe in its present territory. Accordingly they cherish 'the conviction that the king must not be allowed to become ill or senile, lest with his diminishing vigour the cattle should sicken and fail to bear their increase, the crops should rot in the fields, and man, stricken with disease, should die in ever increasing numbers.' To prevent these calamities it used to be the regular custom to put the king to death whenever he shewed signs of ill-health or failing strength. One of the fatal symptoms of decay was taken to be an incapacity to satisfy the sexual passions of his wives. When this ominous weakness manifested itself, the wives reported it to the chiefs, who are popularly said to have intimated to the king his doom by spreading a white cloth over his face and knees as he lay slumbering in the heat of the sultry afternoon. Execution soon followed the sentence of death. A hut was specially built for the occasion: the king was led into it and lay down with his head resting on the lap of a nubile virgin: the door of the hut was then walled up; and the couple were left without food, water, or fire to die of hunger and suffocation. This was the old custom, but it was abolished some five generations ago, and since then the Shilluk have adopted a quicker and more merciful mode of executing their kings. It is said that nowadays the chiefs announce his fate to the king, and that afterwards he is strangled in a hut which has been specially built for the occasion." (The New Golden Bough, p. 225.)

2. Frequently the king was deposed or slain at the end of a fixed reign.
   "In some parts of southern India the period fixed was twelve years. Thus, according to an old traveller, in the province of Quilacare, about twenty leagues to the north-east of Cape Comorin, 'there is a Gentile house of prayer, in which there is an idol which they hold in great account, and every twelve years they celebrate a great feast to it, whither all the Gentiles go as to a jubilee. This temple possesses many lands and much revenue: it is a very great affair. This province has a king over it, who has not more than twelve years to reign from jubilee to jubilee. His manner of living is in this wise, that is to say: when the twelve years are completed, on the day of this feast there assemble together innumerable people, and much money is spent in giving food to Bramans. The king has a wooden scaffolding made, spread over with silken hangings: and on that day he goes to bathe at a tank with great ceremonies and sound of music, after that he comes to the idol and prays to it, and mounts on to the scaffolding, and there before all the people he takes some very sharp knives, and begins to cut off his nose, and then his ears, and his lips, and all his members, and as much flesh off himself as he can; and he throws it away very hurriedly until so much of his blood is spilled that he begins to faint, and then he cuts his throat himself. And he performs this sacrifice to the idol, and whoever desires to reign other twelve years and undertake this martyrdom for love of the idol, has to be present looking on at this: and from that place they raise him up as king.'" (The New Golden Bough, pp. 229-230.)
3. Frequently a mock king was slain in place of the real king.
   "...there was annually celebrated in Babylon a festival called the Sacaea. It began on the sixteenth day of the month Lous, and lasted for five days. During these five days masters and servants changed places, the servants giving orders and the masters obeying them. A prisoner condemned to death was dressed in the king's robes, seated on the king's throne, allowed to issue whatever commands he pleased, to eat, drink, and enjoy himself, and to lie with the king's concubines. But at the end of the five days he was stripped of his royal robes, scourged, and hanged or impaled. During his brief term of office he bore the title of Zoganes. This custom might perhaps have been explained as merely a grim jest perpetrated in a season of jollity at the expense of an unhappy criminal. But one circumstance -- the leave given to the mock king to enjoy the king's concubines -- is decisive against this interpretation. Considering the jealous seclusion of an oriental despot's harem we may be quite certain that permission to invade it would never have been granted by the despot, least of all to a condemned criminal, except for the very gravest cause. This cause could hardly be other than that the condemned man was about to die in the king's stead, and that to make the substitution perfect it was necessary he should enjoy the full rights of royalty during his brief reign." (The New Golden Bough, p. 235.)

B. The king as representative of the people frequently underwent penitential rites and ablutions in order to cleanse himself and the community. However, his mock combat against the chief enemy of the topocosm served the dual purposes of purgation and invigoration. The death or exorcism of the enemy demon who held the land in his power opened the way for a new lease on life not only for the king, but also for the topocosm.

C. As culture hero or deity incarnate the king also performed in several rites of invigoration.

1. One of the chief of these was the mimetic combat mentioned above. An Egyptian papyrus discovered in 1896 and dating back to 3300 B.C. discloses an elaborate ritual enacted in forty-six scenes (This is probably the oldest extant drama.) which called for the staging of a ritual combat, the burial of the defeated old king, his resurrection in the person of his successor, and the investiture and installation of the new king. (*Thespis*, p. 80.) At the mythological level, the new king was identified with the god Horus, the old king with his slain father Osiris, while the combat was between Horus and Set the traditional enemy of the kingdom who slew Osiris. In addition to these rites the king also participated in a sacred marriage.
2. Another important rite was the sacred marriage with a priestess or queen sometimes representing the local goddess.
   a. "The marriage of Zeus and Hera was acted at annual festivals in various parts of Greece, and it is at least a fair conjecture that Zeus and Hera at these festivals were the Greek equivalents of the Lord and Lady of the May. Homer's glowing picture of Zeus and Hera couched on fresh hyacinths and crocuses, like Milton's description of the dalliance of Zephyr with Aurora, 'as he met her once a-Maying,' was perhaps painted from the life. The sacred marriage of Zeus and Hera had, as was natural, its counterpart among the northern kinsfolk of the Greeks. In Sweden every year a life-size image of Frey, the god of fertility, both animal and vegetable, was drawn about the country in a waggon attended by a beautiful girl who was called the god's wife. She acted also as his princess in the great temple at Upsala." (*The New Golden Bough*, pp. 93-94.)
   b. "The Indians of a village in Peru have been known to marry a beautiful girl, about fourteen years of age, to a stone shaped like a human being, which they regarded as a god (huaca). All the villagers took part in the marriage ceremony, which lasted three days, and was attended with much revelry." (*The New Golden Bough*, p. 94.)
3. Finally the new king had to be installed if the old king had died or been slain, but if the old king had merely been deposed then he was simply reinstated.

IV. Some myths can be shown to have a definite allegorical relationship to particular rituals. Thus in the Egyptian papyrus mentioned above the new king represents Horus, the old king Osiris, and a priest acts the part of the mythical demon Set, while the governors of Egypt and two priestesses play the parts of other mythical characters. At the level of ritual, then, the populace was confronted with the immediate combat, sacred marriage, death, and reseurrection of a particular king ruling over particular people and engendering good for those people through the ceremonies which he enacted. But while the particular actors in the ritual may change, the myth remains the same, the specific actors symbolizing the ever-present mythological characters of the culture. The mythic level of the ritual, then, is not only for the particular men enacting the ritual but for all men and for all time. The mythic protagonists and antagonists continue their struggles forever and give the ritual its durative aspect.

LESSON #3: ANALOGY BETWEEN MYTH AND RITUAL

OBJECTIVES: To compare heroic myths to seasonal rituals.
To determine the extent to which the two are analogous.
To question the validity of analogical evidence in determining the origin and in interpreting the meaning of the heroic myths.

MATERIALS: None

PROCEDURES:

A. Divide the class into small homogeneous groups of four or five and ask each group to examine the myths of Perseus, Theseus, Jason, Bellerophon, Zeus, Demeter, Oedipus, Ouranos, Cronus, Dionysus, Asclepios, Heracles, Ion, Erectheus, Cecrops, and Antiope in relation to the major events of the seasonal ritual. Supply each student with a chart with the various rites recorded down one side and the myths named across the top. Ask the students to identify the various events of each myth which are analogous to the events of ritual.

B. When the groups have completed this project, ask them which mythic events have no analogies in ritual. If the students feel that there are some, it is most likely to be those events surrounding the birth and infancy of the hero. Ask them if these events are parallel in any way to initiation rites. If necessary, review with the students the main events following the hero's birth and the rites of initiation. The attempt to kill the infant hero through exposure or some other means, his survival and subsequent tutelage through the agency of a beneficent animal or gnome figure and his eventual reappearance into the world of men as a potential hero is analogous to the symbolic death of the infant, his tutelage by medicine men or priests, and his rebirth as a man in ritual. (At this point it may be necessary to take up the question of the analogies among the various myths, as suggested at the end of lesson #1.

C. When the discussion of analogies between myth and ritual is concluded, ask the class what the existence of such analogies proves.

   1. Does the existence of analogies prove conclusively that a particular myth arose directly from ritual?
   2. What are some other possible explanations of the existence of analogies?
   3. Is it possible that one myth arose from a ritual and that another myth was patterned after the first myth rather than the ritual?
   4. On the basis of analogy only what sort of statement can be made about the relationships between myth and ritual? (Answer: We can admit the analogy and assume that some sort of relationship exists between ritual and the pattern of the heroic myths. Whether a particular myth developed from or concomitantly with a particular ritual we cannot say.)
   5. What sort of evidence would be necessary to justify a more specific statement of relationship?

D. From this discussion the problem of whether a more specific relationship exists between myth and ritual will arise. The teacher may answer this question in as much detail as he wishes, but briefly the answer is that some evidence exists to demonstrate a specific relationship between ritual and myth.

1. T. H. Gaster has shown conclusively in Thespis that many Near Eastern myths were the actual counterparts of regularly enacted seasonal rituals. Joseph Campbell has demonstrated a similar relationship between ancient Egyptian myth and ritual (in The Masks of God: Oriental Mythology, Viking Press, New York, 1962.)
2. The case for the Greek myths is not so strong in all cases but a number of scholars feel that the rise of the Eniautos-daimon -- year spirit or king of the year -- had an important influence on many Greek heroic myths.
   a. Gilbert Murray in "Dis Geniti," Journal of Hellenic Studies, 1951 emphasizes the importance of the hero of myth and ritual as a cleanser of past pollution and as the founder of a new aeon. He describes the sequence of the Eniautos-daimon as follows. The old king was an enemy to his children and frequently tried to kill them. The mother of his son, however, conspired with her son for his overthrow. The son overthrows the old king successfully, cleanses the pollution of the past, delivers the mother from her sorrow brought about by the old king, and becomes the founder of a new aeon. As part of this pattern, the babyhood of the hero is dwelt upon. The infant hero is endangered by his father, but carried away from the danger and hidden by a benefactor. Zeus for instance was about to be eaten by Cronus, but Rhea, Zeus's mother, presented Cronus with a stone wrapped in swaddling clothes, while the infant Zeus was carried away by the Kouretes who danced around him to conceal his cries from his father. Jane Harrison in Themis shows how this myth is directly related to the rite of initiation. Gilbert Murray goes on to point out how this ritual pattern is true of Zeus, Ouranos, Cronos, Heracles, Asclepios, and a number of other Greek heroes.
   b. In Themis, Jane Harrison demonstrates in detail the development of certain Greek myths from group rites to the pantheonic Greek myths of Zeus, Dionysus, Erectheus, Asclepios, and others.

E. When this brief discussion of evidence is complete, ask the students how the analogy of myth to ritual illuminates the importance of the hero.
   1. What is the central importance of the Greek mythic hero?
   2. To what extent is the hero of T.V. melodrama (especially the western) important in the same way? A discussion based on these questions can be very stimulating in itself, but is extremely important not only for the next lesson but for the units on epic, tragedy, and comedy.

LESSON #4: ANALOGY OF GREEK MYTHS TO TALES FROM OTHER CULTURES

OBJECTIVES: To determine the extent to which tales from other cultures are similar to the pattern of the Greek myths studied.
To determine how the details of the tales reflect the cultures from which they arise.
To determine the primary function of the hero in the various tales and in modern popular culture.
To write a composition analyzing the role of the hero and his analogy to myth in a work read independently.

MATERIALS: "The Boy in the Floating Coffin"
"The Giant with the Three Golden Hairs"
Beowulf
Bibliography

PROCEDURES:

A. Distribute copies of "The Boy in the Floating Coffin" and "The Giant with the Three Golden Hairs" with the study guide. When the students have completed their independent reading and analysis, the class discussion may proceed in the direction indicated by the study guide.

B. Distribute copies of Beowulf. Ask the students to begin reading and to prepare notes for an analysis of the following:
1. mythic elements
2. ritual elements
3. Beowulf's chief function as a hero

When the reading and notes are complete, the class may discuss Beowulf in terms of the study guide.

C. Tell the students that usually the values and ideals of a culture will be reflected in its tales of heroes. To examine the ideals and values reflected in the various tales read by the class and to examine the ideals and values reflected by the heroes of American T.V. plays, ask questions such as the following:
1. What virtues were important in the Greek culture from which the myths sprang?
2. What was the role of the Greek mythic hero?
3. Why was he important to his people? What was his function in relation to the people?
4. In which of these respects is the Eskimo hero different from the Greek hero?
5. How is the role and function of the "luck-child" in "The Giant with the Three Golden Hairs" different from that of the Greek and Eskimo heroes?
6. What virtues are reflected in the "luck-child"?
7. Would the "luck-child" have been as important to his people as either the Greek or Eskimo heroes to theirs? Why?
8. How does Beowulf compare to the Greek mythic heroes, the Eskimo hero, and to the hero of the fairy tale?

D. Following this discussion distribute copies of the essay "Beowulf and the Hero" by Eric Hertfelder, a former ninth grade student. Ask the students to read the essay and to note its organizational pattern and its use of evidence to support individual points. When the class has finished reading the essay, the teacher may lead a discussion to evaluate the organizational plan, the adduction of evidence, and the critical acumen of the essay. Questions such as the following will help in such a discussion:

1. What is the organizational pattern of the essay?
   a. What does the first paragraph of the essay do for the reader?
   b. What devices does the author use throughout the essay to hold the various sections together and to make the direction of the essay clear?
2. Are the major points of the essay made clearly and supported by examples or evidence of some kind?
3. Where does the essay require further clarification or evidence?
4. Can you think of a different organizational approach to the topic?
5. Would the essay have been better if it had been confined to either myth or ritual rather than both?
6. Is the interpretation of Beowulf in light of mythic and ritual patterns sound?
   a. Did you find any weak points in the argument of the paper?
   b. Can you think of any points that might have strengthened the argument?

E. When the students answer question 4 above allow them some time and scope to suggest alternative organizational plans. Such plans might be outlined on the chalkboard or with the aid of an overhead projector.

F. After a thorough examination of the essay make the following assignment: Read a collection of fairy tales, folk tales, or myths (other than Greek) or one of the following selections:

Perceval in Medieval Romances, The Modern Library, Random House, New York, 1957.
Havelok the Dane in Medieval Romances.
Tristan and Isolt in Medieval Romances.
Peredur, Son of York in Medieval Myths, New American Library, New York, 1961.

or the story of one of the following heroes:
Fionn Macool, Cuchullain, Gilgamesh, King Arthur

If you find some other heroic tale or collection of stories you would like to use, please check with the teacher before beginning your reading. If the tales you choose to work with have been adapted or revised from the originals it will be best to read more than one version. When you have finished reading, write a composition in which you analyze the mythic elements, the ritual elements, the major functions of the hero, or some combination of the three. Let the essay you have just examined serve as a model for your writing but improve it wherever possible.

G. Some students may have special interest projects related to this unit which they would like to pursue. As long as the projects are related to the unit, it is wise to allow the student to follow up his interest.

STUDY GUIDE: "The Boy in the Floating Coffin"
"The Giant with the Three Golden Hairs"
Beowulf

1. What are the primary inherent virtues of each of the heroes?

2. What powers or special virtues does each hero receive from supernatural forces?

3. Which events of the stories are comparable to the events in the myths of the Greek heroes?

4. Do the heroes of these stories possess qualities and powers similar to those of the Greek myths?

5. In what way is the status of these heroes similar to that of the Greek heroes?

6. What seems to be the primary function of these heroes at the literal and symbolic levels? Is this function comparable to that of the Greek heroes?

7. To what extent are these stories similar to the Greek tales?

8. How are the heroes of these tales different from ordinary men? Are these differences in degree or in kind?

9. What is the relationship of the hero to his environment? Can he control it? Does it control him? Is he ever able to rise above his environment or conquer it in any way?

10. Do the heroes of these tales differ from the heroes of Greek tales in these respects? How?

11. Which details of the stories indicate the cultural peculiarities of areas from which the stories were taken?
    a. What is the social and political organization of each area?
    b. What appears to be the basis of wealth and status in each story?
    c. What natural abilities are particularly prized by the people of the area? Why?
    d. What supernatural abilities and objects appear to be particularly prized?

12. How do these tales differ in these respects (see question 11) from the Greek tales?

Specific Questions for Beowulf

1. How do you react to Beowulf's boasting? How do the other characters react to his boasting? How did the members of his culture apparently react to boasting?

2. What is the genealogy of Grendel? Why is Grendel so related? What does such a genealogy suggest about the real nature of Beowulf's task?

3. What is the function of the Mead Hall, Heorot, at the literal level of the story, at the symbolic level?

4. What is the condition of the kingdom and the king when Beowulf arrives? What do these conditions suggest about the nature of his task?

5. Does Beowulf ever have supernatural power or a vestige of it? If so, where?

6. What does Beowulf's death as a result of his fight with the dragon indicate about him and values of the culture from which the story comes?

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON THE EPIC HERO
Ninth Grade Honors Curriculum

RELATED UNITS:
The Mythic Hero 9H
The Tragic Hero 9H
Satire (8,9)

Distributed by

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TEACHING THE UNIT

In The Greek Experience, C. M. Bowra has commented on the idea of the heroic in Greek civilization:

> "The essence of the heroic outlook is the pursuit of honour through action. The great man is he who, being endowed with superior qualities of body and mind, uses them to the utmost and wins the applause of his fellows because he spares no effort and shirks no risk in his desire to make the most of his gifts and to surpass other men in his exercise of them. His honour is the centre of his being, and any affront to it calls for immediate amends. He courts danger gladly because it gives him the best opportunity of showing of what stuff he is made. Such a conviction and its system of behaviour are built on a man's conception of himself and of what he owes to it, and if it has any further sanctions, they are to be found in what other men like himself think of him. By prowess and renown he gains an enlarged sense of personality and well-being; through them he has a second existence on the lips of men, which assures him that he has not failed in what matters most. Fame is the reward of honour, and the hero seeks it before everything else."

The same might be said for the heroic ideal in nearly all of western literature. But the hero of epic poetry is heroic in stature not simply because of how he acts but because of what he accomplishes. He overcomes the powers of evil and darkness, the powers that strive to contain man and keep him from reaching the fullness of his personal integrity as a human being. And in doing this he increases his own stature and that of his fellow man.

The unit on the epic hero is part of a sequence of units that begins specifically with a unit on the mythic hero, relates in general ways to seventh grade units on courage and justice, and uses techniques of analysis developed in seventh, eighth, and ninth grade units on symbolism. Therefore it is difficult to delineate a precise beginning for the unit except to say that the first work read is The Song of Roland. However, the unit on the mythic hero makes some specific preparations for reading this unit. The final work read in the unit on the mythic hero is Beowulf, and while it is examined for its reflections of myth and ritual, it is also examined as heroic poetry. The students examine Beowulf's heroic character and function, the values that he represents, and the goals toward which he strives. The next assignment opens the epic unit and students are asked to examine Roland in the light of some of their discoveries about Beowulf. They make as many significant comparisons and contrasts as reasonable.

The second assignment in the unit is a large portion of the Spanish epic of The Cid. Once again, in addition to studying the poem itself, comparisons and contrasts are in order, this time to Roland. The teacher explains to the students that these three works, Beowulf, Roland, and The Cid, are regarded as heroic poetry and asks the students to determine the characteristics of heroic poetry. This synthesis, which should lead toward a composite picture of the heroic poem, might take place in small group discussions, whole class discussions, or both. The discussion leading to this composite should include analysis of the action of heroic poetry; factors influencing the hero, such as the omnipresence of death, the desire for honor, the influence of religion, love of country, and loyalty to liege lord; the degree of the hero's superiority to other men; the hero's motives; the ideals of heroic man; and the role of fate. From this discussion, the students can formulate a series of general questions to apply to The Odyssey.

The Odyssey must be introduced with considerable care to avoid confusion and resulting boredom with the first three or four books of The Odyssey. A careful reading of the first two or three pages provides the student with a summary of what has happened to Odysseus, an idea of what has happened in Ithaca during the absence of Odysseus, and the present location and situation of Odysseus. As the reading proceeds, the discussion will center in the idea of the heroic but will include reference to a number of other aspects of the poem.

When the reading of The Odyssey is finished, the teacher may end the unit, ask students to do outside reading individually, or examine mock heroic poetry. If the unit is ended at this point, the teacher may wish to use The Odyssey as a point of departure for the study of tragedy. If the class is to do outside reading, it may be interesting to examine mock heroic stories first. Mock heroic retains the general form and the sequence of events of heroic poetry but changes the content. The hero becomes a well-meaning bumbler who succeeds quite by accident. Learning something of the mock heroic will provide additional sleections for outside reading as well as an opportunity for creative writing.

Through the course of the unit, the student should come to see and understand the role of the epic hero. He is not simply an ideal man who should be emulated. He is one who overcomes the sinister, shadowy ogres that exist in the minds of men, one who battles the unknown successfully and reintegrates the forces of his society to give it new life. He at once demolishes and purifies. He succeeds where even a slightly lesser man would fail. In accomplishing what we could not, he gives us new faith in life and in man.

MATERIALS

Beowulf, in The Medieval Myths, ed. Norma Lorre Goodrich, The New American Library, New York, 1961.
The Cid, in The Medieval Myths.
The Song of Roland, in The Medieval Myths.
Homer, The Odyssey, tr. W. H. D. Rouse, The New American Library, New York, 1963.
Grahame, Kenneth, The Wind in the Willows, Charles Scribner's Sons, New York, 1954.

(Materials are listed in the order in which they are utilized in the unit.)

LESSON #1: PREPARATION FOR READING EPIC

OBJECTIVES: To prepare for the reading of the unit

MATERIALS: None

PROCEDURES:

A. This discussion, in preparation for what is to come, should be based on the preceding unit. If the teacher does not wish to teach the unit on the mythic hero, he may wish to include Beowulf in the unit on epic and begin the unit with a discussion of general ideas that the students have about heroes. Such a discussion should proceed to questions such as the following:
   1. What is a hero?
   2. Why do people honor and admire heroes?
   3. What are the typical accomplishments of heroes?
   4. What do the heroes of T.V. westerns have in common?
   5. Do you think man's conception of the hero has changed through the years?

B. If the unit follows the one on myth, the discussion should proceed from what the students have already learned of the mythic hero and Beowulf. The teacher might begin the discussion by asking students what they might expect to find characteristic of longer works that tell the stories of specific heroes. The students should develop a series of general questions to apply to the epics they will read. The questions ought to include items such as the following:
   1. Do mythic patterns exist in epic?
   2. What is the role or task of the epic hero?
   3. How is the epic hero different from the mythic hero?
   4. How do the ideas of pride and honor affect the epic hero?
   5. Is Beowulf an epic hero?
   6. Do ritual patterns exist in epic?

LESSON #2: THE SONG OF ROLAND

OBJECTIVES: To examine the form and content of an epic.
To compare the form and content of Roland to Beowulf and myth

MATERIALS: The Song of Roland

PROCEDURES:

A. After one of the discussions of lesson one the teacher should assign Roland, explaining a bit about the treachery of Guenes (Ganelon) who asks that Roland lead the rear guard and then betrays him to the enemy. The teacher might wish to give the students background about the Moorish invasions of Spain and Charlemagne. The amount of background information necessary will depend largely upon the sophistication and knowledge of the class. The teacher can easily check this by asking the class a few questions several days before the assignment.

B. As a second step in the assignment distribute the study guides to Roland and examine the general questions in class. Call to mind the general questions devised earlier by the class. The students can be expected to complete the reading in a single assignment.

C. The ensuing discussion of the poem might take place in small groups or for the entire class. If the small group technique is used, the groups should be heterogeneous. The most profitable use of groups is for the final question of the study guide, in which the students compare Roland to Beowulf. If students discuss this problem in small groups, each group should be required to report part of its ideas to the class. If one group reports its comparisons of the action of the poems, the members of the other groups should be encouraged to comment and expand upon its remarks.

D. This class discussion of the final question should emphasize the single action of each poem, which pits the hero against a foe who threatens not simply the hero, but the entire community. The discussion should contrast the facts that while Beowulf acts largely as an individual, Roland is a leader and that while Beowulf is motivated almost purely out of a desire for honor, Roland is motivated by his loyalty to his liege lord and to France, by his piety, and by his desire for honor. The discussion should touch upon the hero's willingness to take risks and his fearlessness in the face of death. In examining the values of the hero, the teacher should ask what the hero values above all things, why he is willing to take risks, and why he is fearless in the face of death. The answers to all these questions involve honor. The hero would rather attain and keep his honor than live. If he takes great risks, his honor will be that much greater. In regard to Roland a moral question arises here: Is the hero justified in taking risks when it may involve the lives of others as it does when Roland refuses to blow his horn to summon Charlemagne to his aid? The teacher may wish the students to debate the question. When the debate has become heated and extended, the teacher might seek a resolution of the problem by asking whether or not the poet approved Roland's action.

STUDY GUIDE: *The Song of Roland*

1. What are the two primary conflicts in which Roland is involved?
2. How is Roland betrayed?
3. Why does Roland refuse to sound his horn?
4. Why does he nearly quarrel with Oliver?
5. What are the heroic characteristics of Roland?
6. What are Roland's family, social, and political relationships to Charlemagne?
7. What sort of society existed at the time of the poem?
8. What concept of the heroic exists in the *Song of Roland*?
9. In what respects is the poem analagous to *Beowulf*? In what respects is it different? (Compare the two poems using the following outline as a guide. You should make comparisons in addition to those suggested below.)
    a. Plot or action
        1) What conflicts do the plots involve?
        2) On whose behalf does the hero fight?
        3) How is the action unified?
        4) What kinds of incidents and things does the poet describe?
    b. Characteristics of the hero
        1) What are the major traits of the heroes as far as battle goes?
        2) How do they regard danger and death? Why?
        3) What do the heroes prize above all? Why?
        4) How do the heroes behave toward enemies? toward friends?
    c. Theme
    d. The society and cultures which the poems reflect
        1) What is the nature of the prevalent religious institutions?
        2) What institution is of primary importance in both poems? What is the basis for the hierarchy of that institution?
        3) What is the structural basis of the society reflected in the poems?
        4) How does this social structure contribute to the importance and power of the hero?

STUDY GUIDE: *The Cid*

1. What are the two primary conflicts in which Mio Cid is involved?
2. How does Mio Cid act out the paradox of medieval Christian love? (Love (agape) is basic to Christianity, but such love was not readily extended to those outside the cultural group.)
3. What is the structure of society as revealed in *The Cid*?
4. What are the heroic characteristics of Mio Cid?
5. How is the concept of the heroic in The Cid similar to that in *Roland* and *Beowulf*?
6. In what other respects is the poem analagous to *Roland* and *Beowulf*?
7. What is the concept underlying trial by combat in *Roland* and *The Cid*? How might this concept be related to the combat in *Beowulf*?
8. What is the concept of justice reflected in the trial by combat and in the other incidents of the poem?

LESSON #3: DEFINING EPIC

OBJECTIVES: To examine the form and content of an epic about an actual historical figure
To determine whether or not such an epic bears similarities to Roland and Beowulf despite its historicity
To define epic or heroic poetry

MATERIALS: The Cid

PROCEDURES:

A. Before assigning The Cid, the teacher should provide some historical background about the existence of numerous small kingdoms in Spain, the constant power struggles among Spanish rulers, the Moorish inhabitants of Spain, and the historical aspects of the Cid. Much of this information is available in the introduction to Poem of the Cid, edited and translated by W. S. Merwin and published by The New American Library.

B. The reading of The Cid can probably be accomplished as one assignment and followed by a discussion of the study guide questions.

C. The teacher should lead a discussion comparing The Cid to Beowulf and Roland. Questions such as the following will aid in showing an historic personage can take on epic qualities.
   1. In what ways is the Cid similar to Beowulf and Roland?
   2. What heroic qualities do they have in common?
   3. What kinds of situations and actions do they have in common?
   4. What motivates the three heroes? Are their motives the same on all counts?
   5. What incidents and situations in The Cid are known to be historical? Which aspects of the poem are fabricated?
   6. What is the historical basis for the battle of Roncevals in Roland? (See the introduction to Roland.)
   7. What aspects of Beowulf may be historical? Which are fabricated?
   8. Why was it natural that the Cid should become the subject of an heroic poem?

D. By this time the class will be ready to begin gathering ideas together from their reading and discussion of the three poems for a definition of heroic or epic poetry. To this point the terms heroic and epic have been used to refer to Roland, Beowulf, and The Cid in a very general way. The definition which the students develop will not be concerned with literary epics of the kind modeled on the Iliad and Odyssey, such as The Aeneid and Paradise Lost. Rather it will be concerned with the works read which might best be termed heroic, but which are traditionally called epic.

The definition may be formulated by students working in small groups or as a class. If the students work in small groups, there is more likelihood for full participation. The teacher may wish simply to ask the groups to define heroic poetry as reflected in the three works, or he may wish to provide a guide to aid in developing the definition.

Such a discussion guide follows. When the groups have compiled their idead, they should report them to the class for evaluation by other members of the class and by the teacher.

Deriving a Definition of Heroic Poetry

1. What is the social and cultural environment from which heroic poetry arises in the western world?
2. How do the poems reflect this environment?
3. What elements are constant in heroic poetry?
   a. Plot or action
      1) What conflicts do the plots involve?
      2) On whose behalf does the hero fight?
      3) How is the action unified?
      4) What kinds of incidents and things does the poet describe?
   b. Characteristics of the hero
      1) What are the major traits of the heroes as far as battle goes?
      2) How do they regard danger and death? Why?
      3) What do the heroes prize above all? Why?
      4) How do the heroes behave toward enemies? toward friends?
   c. Theme
   d. The society and cultures which the poems reflect
      1) What is the nature of the prevalent religious institutions?
      2) What institution is of primary importance in the poems? What is the basis for the hierarchy of that institution?
      3) What is the structural basis of the society reflected in the poems?
      4) How does this social structure contribute to the importance and power of the hero?
4. What is the relationship of the hero of heroic poetry to ordinary men?
5. What significance does the hero have for the racial or national group?
6. What sort of incidents and things are most likely to be described in heroic poetry?
7. What is the single most essential quality of the hero?
8. What is the hero's chief goal? In what ways does he attain it?
9. What is the hero's greatest significance to others in his cultural group? to men in general?

LESSON #4: ORGANIZING THE COMPOSITION

OBJECTIVES: To learn methods of organizing a composition

MATERIALS: None

PROCEDURES:

Note: Although this lesson has specific reference to this unit, it may be developed in the context of other units. This lesson assumes that the class as a whole displays little skill in organizing compositions. If the majority of the class organizes well, the teacher should use another procedure to teach methods of organization to the few who have difficulty.

A. The class has just completed discussing the nature of heroic poetry. This lesson builds on the immediacy of the last. Begin by assigning an essay in which the students analyze the nature of heroic poetry or begin by asking students how best to present the ideas they have developed. In either case the students develop a partial model and outline in class for at least one method of organization. This lesson plan will suggest two methods of organization.

B. In order to build the models and outlines inductively, lead the class in the following activities:

1. Ask the class to write a good sentence to introduce a definition of epic poetry. As the students begin to write, circulate among the members of the class and make suggestions.
2. When each student has written something, ask five students to read their sentences aloud and ask the class to decide which sentences are the best. Write these sentences on the board.
3. When each student has read his sentence and the class has selected the best ones, help the students select one or two to develop or to use as opening statements for the models which the class will develop. Look for two kinds of sentences: one which enumerates some of the characteristics of epic and one which declares the most salient feature of epic. Each of these sentences can lead to a different organizational pattern.
4. First choose a sentence such as the following which enumerates the qualities or elements of epic. "The main characteristics of the epic hero are courage, strength, daring and a strong desire for honor." Ask the students what the sentence does. (It enumerates characteristics.)
    - a. For the time being ignore the quality of the sentence and ask the students to write another sentence which follows this one logically and mentions other aspects of epic. Continue this procedure until the class has suggested several sentences which summarize all the aspects of epic.
    - b. Unless the class is highly skilled, it is likely that the sentences are disjointed and that the ideas do not flow together smoothly. Help the class to revise the paragraph so that it flows smoothly. At this time the class may also develop a more stimulating introductory sentence.

c. Ask the class what a first paragraph should do — what function an opening paragraph serves. The students are led to see that the paragraph generalizes about epic without supplying details, evidence, or departures from the general rule. Tell the class that the remainder of the composition should supply evidence and details and that the first paragraph should serve as a chart to the location of the details and evidence in the body of the composition.

d. The class then proceeds to an outline of the body of the composition. This outline includes the general statements, details, evidence, variations from the general statements, and explanatory comments wherever necessary.

e. When the outline is complete, the students attempt writing concluding statements which both summarize and emphasize the major ideas.

5. Next choose a sentence that states the most salient feature of epic. "The epic hero seeks honor through combat."
   a. Help the students build an opening paragraph which summarizes what the hero does and how he does it.
   b. The previous outline was based on a list of the features of epic. The one developed here is based on the action of epic in general. It follows the action as the hero prepares for, meets, and conquers the enemy. Comments on the characteristics of the hero should be made during analysis of appropriate phases of the action.
   c. Ask the students questions such as the following, which will allow the student to comment on the character of the hero as he discusses the action of the poem.
      1) Why is the hero fit to meet the enemy?
      2) What actions does he take, if any, to prepare for the combat?
      3) How does he behave during the combat?
      4) How does he behave after the combat?
      5) What is the effect of his victory?
   d. Additional questions may be added to fill out the outline if necessary. Once again, the outline includes variations, evidence, detail, and interpretative statements.

C. When the models and outlines for both approaches are complete, assign the composition. Tell the students to use either of the two approaches or any other they might develop. They might discuss the relative merits of the two approaches. The second is more difficult but much more forceful.

D. When the students have turned in their compositions, select the best organized to be reproduced and used as models by students who failed to organize well. These students should analyze the good compositions inductively and compare them to their own essays. Ask the students having difficulty to revise their compositions on the basis of their findings or assign them a new composition topic.

LESSON #5: APPLICATION OF THE EPIC CONCEPT

OBJECTIVES: To determine in what respects The Odyssey is an epic poem
To analyze the significance of The Odyssey at the literal and symbolic levels.

MATERIALS: The Odyssey

PROCEDURES:

A. Before assigning any reading, the teacher should tell the class the objectives stated above and ask if they can suggest any additional ones. The class might also be supplied with some slight background on the Trojan war. This need not be much, since the war is not central to the study and because much of what happened at Troy is narrated in the Odyssey.

B. The reading and discussion should proceed at a rate best suited to the time and ability of the students. A very bright class will read rapidly, but may extend the discussion because they see so many ramifications of what happens and because they have so many questions. With a very bright class the teacher should allow the discussion to unfold from the class and can use the study guide only as a stimulus. With a slower class the teacher may wish to use the study guide consistently to focus on the important aspects of the poem.
The teacher will find that the study guide must be supplemented by additional questions for some students. For instance, question 4 in the study guide for Book I deals in part with the situation at Ithaca. The students will realize that the suitors ought not to be in the house of Odysseus, but they may not realize the full significance of their presence there. The teacher should add questions which will bring the students' attention to the fact that their presence violates the hierarchical organization of society. The students should also see that the specific crime of the suitors is their devouring of Odysseus's wealth. If the single question will not elicit these responses, the teacher should add questions. On the other hand, the answers to some questions will be so immediately obvious to the brightest students, that the questions need not be asked.

C. The following adumbration suggests the major emphases which might be made as the discussion progresses. The comments are necessarily brief and should not be regarded as a complete analysis.
    1. The social organization of Ithaca is disrupted. The suitors are gobbling up Odysseus's wealth. When Telemachos visits Pylos, he views a kingdom which is well ordered and which therefore is in direct contrast to Ithaca.
    2. Odysseus has overcome the temptation to remain with Calypso, who keeps him on the island against his will. In resisting this temptation, he can retain his masculinity and continue his pursuit of honor in the world of men. Had he wished to remain he would have been the captive of sensual pleasure.

In short, he would have become effete. On Calypso's island Odysseus is in a position identical to that of the suitors, but their reactions are diametrically opposed. The suitors allow themselves to luxuriate and become effete.

3. All of the ogres whom Odysseus encounters wish to possess him in one way or another -- to incorporate him into their existence. The Laistrygonians and Polyphemous intend to eat him. Circe intends to make him captive and destroy his masculinity. The lotus eaters and the Sirens attract him through sensual appeals. Scylla and Charybdis attempt to swallow him. He overcomes all of these and in doing so frees himself of all those things which would make him captive. He frees himself not only physically but spiritually. In overcoming the ogres and the temptresses, he adds to his stature and his powers.
4. Odysseus's men consume the cattle of Helios just as the suitors consume the wealth of Odysseus and as many ogres have tried to consume Odysseus. The ogres could not be destroyed because they are lasting forces in man. But Odysseus's men are destroyed and the suitors will be.
5. Through the trials and frustrations of his journey, Odysseus never despairs. He submits to the will of the gods without complaining, but he never surrenders. He continues to strive toward a goal which, at times, seems hopelessly far away.
6. Odysseus's return is marked by a series of revelations which reaches its climax when Odysseus reveals himself to the suitors. His disguise is both conventional and appropriate. His experience has made him a different man, and his powers must be disguised until such time as full vengeance can be taken.
7. Throughout the book there is a contrast between imagery of devouring and that of giving. The truly noble man gives of himself and his substance, but the monster, the ogre, the evil man devours.
8. Odysseus is the good man, the generous but just man. His retribution is not simply for himself but for his family and his community. His major task upon his return is to reorder and revitalize his society. In destroying the suitors he expunges the effete and the decadent and establishes a society in which heroic man may flourish.

D. The summary questions are intended to help the student to integrate the parts of the book into the whole. These questions may be discussed in small groups or may be answered by individual students working alone. Some of the questions may serve as composition topics if the teacher desires.

E. Upon the completion of the reading, a test such as the following may be administered.

STUDY GUIDE: The Odyssey

Book I

1. The first few lines of Book I summarize the Odyssey. What happened to Odysseus after the fall of Troy? What happened to his companions on their journey home?
2. Where is Odysseus at the time the story opens?
3. The first scene of the book is the council of the gods. In what ways are the gods anthropomorphized? What god is responsible for Odysseus's plight? Why does he bear grudge against Odysseus? According to Zeus, to whom or what should men attribute their sufferings?
4. How does Athena contrive to help Odysseus? What is the situation that Athena finds at Ithaca? What is wrong in the situation she finds there?
5. In what ways does Athena help Telemachos? Why is Telemachos unable to handle the situation? What journey does Athena suggest that Telemachos make? For what purpose?
6. For what characteristics is Penelopeia notable?

Book II

1. Whom does Telemachos remonstrate at the council meeting? Why? How are his remonstrations received? What suggestion is he given to make an end of the trouble?
2. Whom does Mentor denounce? Why? In what way is Mentor's comment universally true?
3. How does Athena continue to help Telemachos?
4. What characteristics do the suitors display in the first two books of the Odyssey?

Book III

1. What is the first sight that Telemachos sees on approaching Pylos? How does this scene and the general political and moral situation of Pylos contrast with the situation in Ithaca?
2. While at Pylos Telemachos hears the tale of Agamemnon which Zeus has already commented upon. How does Agamemnon's plight parallel that of Odysseus? How is it different?
3. How does Nestor's prayer to Athena illustrate the greatest desire of Greek rulers and nobles? What actions does he take to implement his prayer? Compare and contrast Nestor's goals and actions with those of Telemachos, the suitors, Aigisthos, and Orestes.

Book IV

1. What does Telemachos learn of Odysseus's deeds at Troy?
2. Why is Helen free of moral responsibility for her part in the Trojan war?
3. What is the allegorical significance of the Old Man of the Sea?
4. What had Menelaos learned from Proteus, the Old Man, about Odysseus? The Old Man tells of one Greek, Aias, who boasted that he had "escaped the devouring 'God willing or not?'" What does this tale tell us of the Greek view of the relationship of man to the gods? What, in essence, was Aias's crime?
5. What is the etymological relationship between Proteus and protean?
6. What virtues does Penelopeia attribute to Odysseus? What evidence is there that the suitors lack these virtues?

STUDY GUIDE: The Odyssey (Continued)

Book V

1. What is Calypso's reaction to the message borne by Hermes? What does her accusation against the gods reveal about the gods' view of morality? If her accusation is true, how can the inconsistency in the behavior of the gods be resolved?
2. Calypso warns Odysseus of all the difficulties he will have before he reaches Ithaca and wonders that he should prefer Penelopeia to her. Odysseus answers, commenting on his ability to endure afflictions sent by the gods. What has Odysseus learned from his hardships? What has he learned about man's relationship to the gods that Aias did not learn?
3. What further suffering did Poseidon bring upon Odysseus?

Book VI

1. When Odysseus gets ashore in Phaiacia, what aid does Athena give him? How does this aid compare to the aid she has given him and Telemachos previously? How does this aid compare to that given mythical heroes? Does Athena's aid make Odysseus superior to other men in kind, in degree, in both, or in neither?
2. What does Odysseus's first speech to Nausicaa reveal about his qualities?

Book VII

1. How does the reception and treatment of Odysseus by Alcinoös compare to the reception and treatment of Telemachos by Nestor and Menelaos? What are the procedures of such hospitality?
2. In answering a question of Arete, Odysseus describes Calypso in paradoxical terms. What are the terms of the paradox? What qualities and behavior of Calypso make his assessment correct? What does this paradoxical description suggest about Calypso's allegorical significance?

Book VIII

1. The Phaiacian games became a model for inclusion in later literary epics such as the Aeneid. What do the games reveal about the attitude toward the heroic in the poem? Why are the games fitting for inclusion in epic?
2. What does Odysseus's response to Broadsea reveal about his attitude toward pride and honor?

Book IX

1. What is the primary objective which has sustained Odysseus through his journey, his trial, and his tribulations?
2. What is the danger of eating the lotus fruit?
3. What might the land of the lotus eaters symbolize?
4. In what ways does Polyphemos personify the opposite of the epic hero? What does his single eye suggest about his nature? How does he treat Odysseus and his companions?
5. By what machinations do Odysseus and his friends free themselves?
6. Is Odysseus's treatment of the Cyclops just? Is Poseidon's vengeance just? Could or should Odysseus have foreseen the consequences of his treatment of Polyphemos? What does this incident reveal about the nature of the gods as conceived by the Greeks? about fate as conceived by them?

STUDY GUIDE: *The Odyssey* (Continued)

Book X

1. What gift did Aiolos give Odysseus? How did Odysseus's companions lose the gift? What was their motive in doing what they did?
2. How does Odysseus react? In what other situations has he had similar reactions?
3. How are Odysseus's men received by the Laistrygonians?
4. How did Circe treat Odysseus's men?
5. How did Odysseus avoid such treatment? How did he free his men?
6. What do Circe's actions and her later intentions toward Odysseus suggest about her nature?
7. What is the difference between Odysseus's and his men's reactions to the news that they must journey to Hades? What do these reactions reveal about Odysseus and about his men?

Book XI

1. What ritual must Odysseus perform before he may converse with the dead? Why must he perform it?
2. Why was it necessary for Odysseus to speak with Teiresias? What instructions did Teiresias give? What prophecy did he make? What virtue or characteristic does Teiresias emphasize in his instructions to Odysseus? Has Odysseus shown that he possesses this virtue? What is Odysseus's reaction to what Teiresias reveals? How does this reaction compare to other reactions in similar situations?
3. What news does his mother give him? How does his reaction differ from his reaction to the revelations of Teiresias? Is this difference in reaction appropriate or does it reveal an inconsistency in Odysseus? Explain why the reaction is appropriate or inappropriate.
4. Agamemnon tells his story to Odysseus. The incident has been mentioned a number of times already. Why does it receive so much emphasis in the poem? What additional emphases are given in Agamemnon's account? Why?
5. What is Achilles' comment on Hades? If this typifies the Greek view of the after-life, what significance has his remark for the Greek hero? What must the hero do during his lifetime? Why? How might the opposite view of the after-life affect the hero during his lifetime?
6. What punishments do Tantalos and Sisyphos suffer? What do they have in common? What is the essential element of these punishments? What does this reveal about the nature of man? How does the punishment of these men, of Sisyphos especially, parallel the trials of Odysseus?

Book XII

1. What is the danger of the Sirens?
2. Who or what are Scylla and Charybdis? What special problem do Scylla and Charybdis present?
3. What warnings does Circe give Odysseus?
4. What crime do his men commit? What does the commission of the crime reveal about the men? How do they rationalize their guilt? If their action in itself is not criminal, what makes it criminal?

STUDY GUIDE: The Odyssey (Continued)

Book XIII

1. What revenge does Poseidon take upon the Phaiacians?
2. What help does Athena give Odysseus after he arrives in Ithaca?

Book XIV

1. Despite his low estate, what virtues does the swineherd possess?
2. How does the swineherd react to the prophecy made by Odysseus?
3. In what ways is Eumaios's treatment of Odysseus honorable and noble?

Book XV

1. How does the story of Eumaios reflect the vagaries of fortune in the Greek world? What does this precarious existence compel the hero to do?
2. What quality does Eumaios possess in regard to misfortune that Odysseus also possesses?

Book XVI

1. Why does Odysseus first conceal his identity from Telemachos? Why does he reveal it?
2. How do the suitors react to the news that Telemachos has returned safely?
3. How does Eurymachos display his depravity in answering the charges of Penelopeia?
4. Penelopeia uses the word swallowing to describe the suitors: "'And now you are swallowing up the house of Odysseus....'" What relationship does the word suggest to the ogres and fabulous creatures whom Odysseus has encountered? to the heroes and good rulers?

Book XVII

1. By this point in the Odyssey, Homer has displayed a number of characters of varying status, some of high degree and some of low. How is virtue distributed among them? What characteristics do the low characters display that makes them convincing? What is the special sin of Melanthios, the goatherd? How is it displayed?
2. How is Odysseus received in his home -- by the suitors, by Penelopeia?
3. How do Telemachos and Odysseus react to the behavior of each of the various suitors?

Book XVIII

1. How is Odysseus's speech to Amphinomos true of various characters and incidents of the book?
2. How does Odysseus taunt the suitors?

The Odyssey

Summary Discussion Questions

Books I-XII

1. What heroic qualities does Odysseus exhibit under conditions of stress and in situations of ease? How does Odysseus differ in these respects from his men?

2. What are the admirable qualities displayed in the persons of Nestor, Menelaos, and Alcinoös? In what ways are these men ideal rulers?

3. What do the following have in common: Calypso, the land of the Lotus, the Cyclops, the Laistrygonians, Circe, the Sirens, Scylla, and Charybdis? In what way is each a different aspect of the same thing? What is the peculiar quality of each which makes it different in kind from the others?

4. In what way do they present hazards for the hero? What is the significance of these hazards at the symbolic level?

5. In confronting these hazards what does Odysseus learn? How does he change? At what levels of meaning do these changes take place?

6. In what ways are the various monsters or supernatural beings antithetical to the hero?

7. What qualities and behavior do the suitors display that is parallel to that of the monsters and supernatural beings?

STUDY GUIDE: The Odyssey (Continued)

Book XIX

1. Why does Odysseus continue to conceal his identity from Penelopeia? About what does she question him? What replies does he give her?
2. How does the nurse recognize Odysseus?
3. What reasons does Penelopeia give for not making a decision about the suitors?

Book XX

1. What portents did the gods send?
2. What are the prophecies of Theoclymenos?

Book XXI

1. Who suggested the contest with the bow? What are the conditions of the contest?
2. How do the suitors rationalize their failure?
3. Why are the suitors angry when Odysseus asks to try his hand at the bow?
4. What is the significance of the contest? Can you think of any similar trials in myth or legend? In what way is Odysseus similar to King Arthur and to Theseus in this respect? What purpose does the contest serve in relation to Odysseus's disguise?

Book XXII

1. How does Odysseus trap his enemies? How does he fight and defeat them?
2. What is the significance of the fight and the cleansing of the hall in terms of Odysseus as husband and father, as ruler, as hero? Does the significance go beyond this?

Book XXIII

1. Odysseus has revealed himself to a number of people -- one at a time. How had these revelations affected them at first? (Telemachos, the swineherd, the nurse, the suitors) How does Penelopeia react immediately? later? Why?
2. Which of the scenes between individuals is most touching? Why? Which reunion appeals to you most?
3. Why can't the story end with this book?

Book XXIV

1. What of importance takes place in the final book?
2. What does the reunion of Laërtes, Odysseus, and Telemachos -- the three generations -- suggest?

The Odyssey

Summary Discussion Questions

Books I-XXIV

1. C. M. Bowra has said, "The essence of the heroic outlook is the pursuit of honor through action." To what extent is this true of the Odyssey?

2. What characteristics of Odysseus stand out in contrast or comparison to those of other characters in the book? What effect is achieved by contrast and comparison of this kind?

3. To what extent is Odysseus heroic because of the specific deeds he performs rather than because of his general characteristics of strength, courage, resourcefulness, etc.?

4. What characteristic and behavior patterns do the suitors and the ogres (including witches and sirens) have in common? What aspect of life or humanity do they represent? What is it that they do to men and to life? In overcoming them what does Odysseus learn? literally? symbolically? Over what kind of evil force has he really conquered?

5. Why is it fitting and significant that Odysseus should return in disguise? What is the significance of the disguise and revelations at the literal level of the poem? at the symbolic level?

6. What does Odysseus's action in the great hall have in common with Beowulf's action in the meadhall?

7. What effect does the presence of the suitors in Odysseus's home have upon the established order of society? How does his vengeance change this?

8. In what literal and symbolic ways have Odysseus's trials been a preparation for his final action against the suitors?

FINAL TEST: THE ODYSSEY

I. Match the items in column B to those in column A. (20 points)

A.

1. Odysseus
2. Penelopeia
3. Eumaios
4. Sisyphos
5. Tantalus
6. Telemachos
7. Teiresias
8. Aigisthos
9. Nestor
10. Achilles
11. Iros
12. Orestes
13. Hermes
14. Athena
15. Calypso
16. Alcinoös
17. Poseidon
18. Laërtes
19. Menelaos
20. Agamemnon

B.

A. "My advice to you is this....Get the best ship you can find...go and find out about your father..."
B. "If you knew what troubles you would have before you get to Ithaca, you would stay where you are and keep this house with me, and be immortal..."
C. "Death shall come to you from the sea, death ever so peaceful shall take you off when comfortable old age shall be your only burden, and your people shall be happy round you."
D. Parallel to Telemachos.
E. Never could he say, "Eat, drink, and be merry."
F. "I would rather be plowman to a yeoman farmer on a small holding than lord paramount in the kingdom of the dead."
G. "Scrambling with his feet, and pushing with his hands he heaved the stone up the hill."
H. "But please listen to my dream and say what it means. There are twenty great geese about the place that come out of the water to be fed....But a great eagle from the mountains swooped down and broke their necks with his curving claws and killed them."
I. The king of a well ordered land.
J. "And so your husband is safe, and he will come soon; he is very near...and it will not be long before he returns..
K. "O my friends Noman is killing me by craft and not by main force."
L. "I will reveal to you all the malign arts of Circe."
M. "...we are fine oarsmen and the best of seamen; our delight is in feasting, in music, and dancing...."
N. "I was only a child before. But I cannot think always of the right thing to do, for these men fairly daze me."
O. "Get away from the door, greybeard, unless you want to be dragged out by the leg! Don't you see that they are all squinting at me and telling me to drag you out?"
P. Father of one-eyed monsters.
Q. Servant and swineherd to Odysseus.
R. Lived on a farm, self-exiled from Ithaca.
S. Murdered by his wife and avenged by his son.
T. Parallel to the pretenders.

II. (10 points each) Comment briefly on the allegorical significance of two of th following:

A. The Cyclops episode
B. The circe episode
C. The Helios episode

III. (10 points each) Comment briefly on two of the following:

A. The Homeric concept of fate and the afterlife.
B. The Homeric political institution.
C. The characterization of the pretenders.

IV. (40 points) Discuss the various levels of meaning or the heroic aspects involved in Odysseus's journey, his return home, and his ultimate triumph.

LESSON #6: THE MOCK EPIC

OBJECTIVES: To examine the form, content, and effect of mock epic.

MATERIALS: *The Wind in the Willows*

PROCEDURES:

A. When the reading of *The Odyssey* is complete, tell the students about the adventures of Toad in *The Wind in the Willows*. Toad journeys about, escaping from dungeons and railroad trains, trading horses, and finally being washed ashore near his home. After all his trials he joyously arrives at the home of a friend only to find that his own mansion has been taken over by the stoats and the weasels. Read the students a few selections of *Willows* that tell of Toad's adventures. Then read them the final chapter entitled "The Return of Ulysses."

B. Discuss the portions read aloud using the following questions as guides:
   1. What resemblances does the story of Toad have with the story of Odysseus?
   2. In what ways is Toad like Odysseus? In what ways is he different?
   3. What effect is gained by using a subject such as Toad in an epic form?
   4. Would it be possible to achieve a different effect by depicting a national political figure in mock epic? What effect might this produce? How might this effect be different from that gained in *The Wind in the Willows*?
   5. Are there any characters in the book who are more nearly like Odysseus than Toad is?

C. Even this brief look at the mock heroic will afford most classes an opportunity for creative writing.
   1. Ask students if they can think of any situations which might be considered mock heroic.
   2. If they cannot, make suggestions such as the following:
      a. Heracles is really a coward who triumphs only by luck.
      b. Boys are trapped in the cave of a monster. They make elaborate plans to escape only to find that they are not really trapped and that the "monster" is really some harmless creature.
      c. A political figure thinks of himself as an epic hero who will travel about to observe conditions. When he tries to take action, he only bumbles.
      d. Odysseus is really meek and afraid. He gets out of scrapes because his captors feel sorry for him.
      e. A high school football player sees himself as heroic. When he is ensnared by a modern Calypso, he is offended and wishes to escape. When she lets him go, he is angry.
   3. After these suggestions ask the students to plan mock heroic situations which they may complete as homework.
   4. Allow the students to share the situations they have invented and create some more in class by suggesting specific incidents in the Odyssey or particular heroic qualities to use as springboards.
   5. When a number of situations are available, ask the students to choose one to develop.
   6. Allow students to begin writing in class. Some students may wish to develop their mock heroics with another student. As the studen write, the teacher should circulate to give suggestions and encouragement.

LESSON #7: INDIVIDUAL READING

OBJECTIVES: To apply the concept of epic to a work in an individual reading situation

MATERIALS: Bibliography

PROCEDURES:

A. Distribute the bibliography.

B. Comment briefly on the various books in the list.

C. Tell the students that some of the books are epics and that some are not, but that all are somehow related to epic. The general problem that they are to deal with is "In what way is the work similar to epic?" As the students read they should refine this problem to suit the special qualities of the work they have chosen to read.

D. Allow the students to choose whichever book they wish and encourage them to read the first several pages of their books overnight, and to prepare a list of questions to ask themselves as they read the book.

E. Devote one or two periods to class reading while conferring with individual students on their outside reading. These conferences will provide an opportunity to assess the students' comprehension of the book and his interest in it. The conference should also provide an opportunity to evaluate the students' understanding of the unit concepts and his ability to apply them to his outside reading. The list of questions he has developed will indicate the latter.

Epic - *Bibliography*

Appolonius of Rhodes, *The Voyage of the Argo*
Arnold, Matthew, *Sohrab and Rustem*
Benet, Stephen Vincent, "John Brown's Body"
Conrad, Joseph, *The Heart of Darkness*
Cooper, James Fenimore, *The Deerslayer*
Faulkner, William, *The Old Man*
Fielding, Henry, *Joseph Andrews*
Tom Jones
Grahame, Kenneth, *The Wind in the Willows*
de Hartog, Jan, *The Inspector*
Homer, *The Iliad*
Malory, Sir Thomas, *The Death of Arthur*
The Tale of King Arthur
Poe, Edgar Allan, *The Narrative of Arthur Gordon Pym*
Pope, Alexander, "The Rape of the Lock"
Shakespeare, William, *Henry IV*, Parts I and II
Henry V
Twain, Mark, *Huckleberry Finn*
Virgil, *The Aeneid*: Books I-VI
The Aeneid: Books VII-XVI
Anon., *Gilgamesh*
____ , *Havelok the Dane*
____ , *Job*
____ , *Niebelungenlied*
____ , *Njal's Saga*
____ , *Quest of the Holy Grail*
____ , *Sir Gawain and the Green Knight*

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON THE TRAGIC HERO
Ninth Grade Honors Curriculum

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MATERIALS

Essays:

Aristotle, from The Poetics trans. by L. J. Potts in Eight Great Tragedies, ed. Sylvan Barnet & others, The New American Library, New York, 1961.

Emerson, Ralph Waldo, "The Tragic," in Eight Great Tragedies.

Hume, David, "Of Tragedy," in Eight Great Tragedies.

Krutch, Joseph W., from The Tragic Fallacy, in Eight Great Tragedies.

Richards, I. A., from Principles of Literary Criticism, in Eight Great Tragedies.

Tillyard, E. M. W., from Shakespeare's Problem Plays, in Eight Great Tragedies.

Reference:

Hamilton, Edith, Mythology, The New American Library, New York, 1959.

Plays:

The Emperor Jones, in Four Modern Plays, Holt, Rinehart and Winston, 1961.

Doctor Faustus, ed Louis B. Wright & Virginia A. Lamar, Washington Square Press, Inc., New York, 1959.

Oedipus the King, translated by Bernard M. W. Knox, Washington Square Press, Inc., New York, 1959.

TEACHING THE UNIT

The Tragedy Unit is predicated on the idea that if a student is to understand a concept, he must encounter it in its variety of shapes and contexts. A young child, after learning the word dog for the first time, may tend to call cats, goats, horses, bears, and cows dogs. Or he may only apply the word dog to the particular animal to which he first applied the word. Similarly reading a single tragedy such as Macbeth gives the student only a minimum background in tragedy. He will have only a vague idea of what the form of tragedy is. He will know about only a single tragic hero. He will be unaware of the possible range of heroes, situations, and plot structures available to tragedy. By examining a number of plays, however, the student can begin to comprehend not only the actions of a single hero involved in a particular situation, but the nature of the tragic view of man. If the student reads a number of plays, he can consider questions such as the following: What kind of man can become involved in the tragic situation? Why does the pursuit of what man believes to be his destiny result in tragedy? What is the view of man that tragedy conveys? If the student reads a number of plays and examines problems such as those above, he will be better equipped to understand the next tragedy he reads.

The emphasis on extensive reading, however, does not and should not prohibit intensive study of appropriate works. In the course of the unit, the class reads three plays as a group, each of which is read and studied in detail for plot, character, themes, patterns of imagery, major conflicts, philosophical and cultural ideas, etc.

The first activity of the unit involves background reading in the library about the Greek and Elizabethan theaters and about major Greek and Shakespearean playwrights. Following reports on the library reading, the class, already familiar with the Oedipus legend from the unit on the mythic hero, proceeds to an intensive study of Sophocles' Oedipus Rex. The discussion of the play centers in the plot, the characters, the themes, and the ideas. The broader questions concerning the nature of tragedy are reserved until the students have read additional plays. As the study of Oedipus Rex draws to a close, the students select a Greek play from a list to read individually. Usually from four to five students read a given play and these can be grouped for discussion after having completed their reading. It is sometimes very helpful to ask various faculty members to read and discuss a play with one of the small groups. This technique assures a reasonably intensive study of even the outside plays.

The next step in the unit involves the intensive study of Marlowe's Dr. Faustus followed by the selection of another Elizabethan play for outside reading. The approach in this section of the unit is similar to the approach to the Greek section.

By the time the students have read four plays, they can begin to approach the larger questions concerning the nature of tragedy. A class discussion at this point attempts to isolate significant elements such as the nature of the hero, the structure of the plot, and the use of irony. The class as a group then begins to examine each of these elements. After the examination of the various elements is under way, a composition is assigned in which the students attempt to define tragedy. Two approaches are possible: 1) Either the student analyzes all the various elements or 2) he chooses that quality which he feels is most central to tragedy and builds his essay around that central idea.

When the students have completed their own definitions of tragedy they examine a few excerpts from published critical writings on tragedy to determine what aspects they had not considered.

The final section of the unit serves as the test of what has been accomplished, for here the student reads modern plays which may or may not be tragedies. The first modern play, The Emperor Jones, is examined by the entire class as a play. The students are on their own to decide whether or not it is tragic. Their conclusions are usually of three kinds. Some wish to call it tragic. Some say that Jones is far too ignoble to be a tragic figure. And some say that in some respects the play is tragic, while in others it is not. Following his analysis of The Emperor Jones, the student chooses a second modern play and analyses it by himself without the help of the teacher or other students. Once again he asks himself the question, can the play I have read be considered tragic? The conclusions reached are important only as they reflect the method used in reaching them. If the student examines the play carefully, brings what he has learned about tragedy to bear on this particular play, and presents evidence to support his argument, the unit and the student has been successful.

LESSON #1:

OBJECTIVES: To identify the differences in periods of drama.
To write an outline of an oral report.

PROCEDURES:

A. To give the students a background in different periods of drama and to initiate the research work, ask the class if they know the differences between Greek, Elizabethan, and Modern staging. Ask them if they know what changes might have to be made in a play if it were produced on each of these three stages.

After a brief discussion, tell the class that in order to understand the Greek, Elizabethan, and Modern theater they must understand not only the kind of stage the dramatist had at his disposal, but they must also understand what kind of audience the dramatist wrote for, what kind of costuming and actors were available, and what the role of the dramatist was in his society.

List the topics on the board in the following manner:

Role of the dramatist in all three societies.
What is drama?

Greek stage	Elizabethan stage	Modern stage
Greek audience	Elizabethan audience	Modern audience
Greek actors & costuming	Elizabethan actors & costuming	Modern actors & costuming

Have the students choose topics and group the class according to their topics.

B. Tell the students that the information they gather will be presented to the class by their group. To insure that the other students are able to follow the talk and have notes to refer to after the talks, the groups will be expected to make outlines for distribution to the class.

C. Take the students to the library, or tell them to go to the library in the evening and get three or four books apiece on the subject they are working on. The next day group the students to discuss their topics or to read. When the groups have gathered enough information on their topics, have them make a rough outline of how they are going to present their material.

Go over the outline with each group and make suggestions for improvement. After the outlines are satisfactory, duplicate them.

D. As each group presents its discussion, allow the class time to ask questions and draw parallels. If the students giving the talk leave out important information, ask questions that will bring it out, or supply the information at the end of the discussion.

LESSON #2:

OBJECTIVES: To identify the characteristics of Greek tragedy.

MATERIALS:

Oedipus Rex
Mythology (selection)
Reading list

PROCEDURES:

A. To give the students a background for reading Oedipus Rex distribute copies of Edith Hamilton's account of the Oedipus legend as it appears in her book, Mythology. Have the students read the selection and answer any questions they may have.

B. Pass out Oedipus Rex and its study guides. Have the students read the study guides. Answer any questions they may raise. Start the reading of the play together asking a few questions about the plot along the way. After they are well into the plot, have them finish the reading on their own.

C. Group the class into small groups to discuss the simple plot questions. Have them appoint a recorder to write down their answers. Circulate to be sure that the students do not get too involved in any one question to the detriment of the others.

D. Discuss with the class the essay and discussion questions. It is helpful for students to refer constantly to specific sections of the play to support their answers. For variety it may be useful to have the class work on a few of the questions in groups. Question number 11 is useful as a writing assignment. Its directions are self-contained.

E. To allow students a chance to work on their own and to draw comparisons between plays, distribute the list of Greek plays and let the students select the play they are interested in. Give the students a brief synopsis of each play to help them in their choice. Form groups of not more than five students on the basis of their play selections. Distribute the general study guides and the study guide for the specific plays. Allow them sufficient time to read the study guides and ask questions and then give them the rest of the class time to read.

F. After the students have read their plays, have them discuss the specific study guide questions first, followed by the general study guide questions. Circulate among the groups to insure that the students draw comparisons between the plays. The important thing is the nature of tragedy as it is exhibited in the plays. The students should begin to formulate a definition of tragedy from the comparisons they make.

G. After the class has finished its group discussions, begin whole class discussion of the general study guide. As the students point out characteristics that are similar, write them on the board. Then have the students summarize in a short paper the characteristics of Greek tragedy. Tell them to use specific examples from the plays they have read to support their position.

STUDY GUIDE I: OEDIPUS REX

The following plot questions will give direction to your reading of the play. They will help you discover principal events and important details.

1. In the beginning, what clues do we get to Oedipus' character?
2. What faults in his character are revealed as the play progresses?
3. How is Creon related to Oedipus?
4. According to Creon's report, what was the cause of Thebes' misfortunes?
5. Upon what gods does the chorus call in its prayer for help for Thebes? Why is each one significant?
6. Oedipus' proclamation sets what form of punishment for the murderer of Laius?
7. What is Oedipus' reaction to Tiresias' prophecy? Does he believe it?
8. Whom does Oedipus blame for the supposed plot against him?
9. What, says Creon, are his reasons for not wanting to be king?
10. What is Oedipus' physical defect? What caused it? How does he feel about it? What does his name mean?
11. How and why had Oedipus killed Laius?
12. What seems to be Oedipus' chief reaction to the news of Polybus' death?
13. How does he think he might have been the cause of Polybus' death?
14. How does Oedipus interpret Jocata's reluctance for him to learn his true identity?
15. Why are Oedipus' children referred to as "monstrous"? For which of them is he most concerned?
16. According to Oedipus, what superhuman power urged him to blind himself?
17. Describe Creon's attitude toward the blinded Oedipus.
18. What final warning and advice does Creon give Oedipus?
19. How does each of the points of Tiresias' prophecy come true?
20. What moral does the chorus draw from Oedipus' story, at its close?

STUDY GUIDE II: OEDIPUS REX

Essay and discussion questions

1. Why is it important to know the legend before the play begins? What does the priest tell of present conditions in the city? What kind of leader does the situation call for? Before the play begins, what has Oedipus done? Locate the references to support your answer. What does this reveal about the character of the man? Is Oedipus this kind of leader? Is Oedipus a heroic character? Support your position.

2. What importance to the play is Oedipus' decision to have Creon give the oracle's reply in public? In questioning Creon, what trait does Oedipus reveal? What does Oedipus do as a result of the information that Creon brings?

3. How does the decision to send for Tiresias influence the plot? In his questioning of Tiresias, what additional character trait do we discover in Oedipus? Note especially the speech on p. 27. What is his reaction to what Tiresias tells him? What accusations does he make? Why?

4. What does Jocasta's speech on p. 50 reveal about her attitude toward religion? Oedipus' speech on p. 66-67? How are they similar? What other references by them do you find in the play which support your inference?

5. When does Oedipus turn from interest in finding the murderer to interest in learning his own identity? In what sequence does Oedipus learn his fate? How does Oedipus react to the revelation of the shepherd?

6. What is the ultimate irony of the play? List the plot episodes and show how each results from the preceding one except in the arrival of the messenger from Corinth.

7. How is the play unified in terms of time, space, and character? How do these refer to spiritual or to intellectual blindness? How do they relate to the interpretation of the play?

8. How does the phrase in medias res relate to this play? What are two important roles played by the chorus?

9. Take notes on each of the prophecies and put down exactly what is predicted about Oedipus' life. What in the play is not predicted about Oedipus? Since the play proves the truth of the prophecy, how can Oedipus be said to have acted as a free agent with a free will?

10. Apollo is the god of light, of the sun, of intellectual achievement, the god who controls disease and health. Analyze Oedipus' relation to these aspects of Apollo.

11. When one knows the Oedipus legend, most of what Oedipus says before he finds out the truth about himself is ironic. Examine the play to find five incidents that support this statement and explain how these passages are ironic.

12. Who appears to have controlled destiny--Oedipus and Jocasta, the prophecy, or the gods?

STUDY GUIDE: PROMETHEUS BOUND

1. What is the nature of Prometheus' punishment?
2. Why is he to be punished? Could he have avoided punishment?
3. What is his immediate reaction?
4. Is Prometheus greater before or after he brings man fire? Why?
5. How does Genesis react? Which other punishments does Prometheus enumerate?
6. Describe the Wanderer.
7. What is the main problem of the actress who plays the role?
8. What doom for Zeus does Prometheus prophecy?
9. For what reason does Hermes visit Prometheus?
10. Describe Prometheus' final punishment.
11. Does Prometheus at any point regret his earlier action?
12. Who triumphs in the end, Prometheus or Zeus? Defend your position.
13. Compare Zeus and Prometheus. Which would you rather be? Why?

STUDY GUIDE: MEDEA

1. Who is Medea's husband?
2. Why is Medea in despair?
3. What is the order Kreon gives to Medea? What is his reason for giving this order?
4. Who is Aigeus? What agreement does he make with Medea? (When Aigeus exits, we see the chorus in one of its classic roles; it comments on Aigeus, the comment having nothing at all to do with the play. What do you suppose is Euripides' purpose in so flattering Aigeus?)
5. By what method does Medea plan to kill her rival?
6. Why does she plan to kill her children?
7. As a director, how would you develop the murder-of-the-children scene?
8. What is Jason's reaction?
9. What does Medea finally refuse him?
10. Many critics believe that tragedy is resolved with a final suggestion of nobility (or affirmation). How is this view substantiated or repudiated in Medea?

STUDY GUIDE: HIPPOLYTUS

1. What is the purpose of Aphrodite's prologue?
2. Which goddess does Hippolytus worship and whom does he refuse to worship?
3. Which member of the household is ill?
4. What is the reason for her illness?
5. What is the nature of the cure the nurse suggests?
6. What is Phaedra's reaction when the cure fails?
7. Who is Theseus and why does he turn against Hippolytus? What is the ironic element in his return?
8. What are the circumstances of Hippolytus' injury?
9. Who intercedes for Hippolytus and what are the results of the intercession?
10. Explore the positive notes on which the play ends.

STUDY GUIDE: OEDUPUS AT COLONUS

1. Why is Oedipus asked to leave the sacred grove and then the town?
2. How does Oedipus regard his fate?
3. What message does Ismene bring to him?
4. How does Oedipus feel about having been banished from Thebes? Why?
5. What bargain does Oedipus make with Theseus?
6. What reasons does Creon give for asking Oedipus to return to Thebes?
7. What is the situation which prompts Polyneices to go to his father?
8. Why is it important to Oedipus that he successfully deny the requests of both Creon and Polyneices?
9. In what and/or through whom does Oedipus find peace and tranquillity at the end of his agony?
10. Is this play a tragedy in the same sense as Oedipus the King is? In what sense is it similar or different?

STUDY GUIDE: ANTIGONE

1. Why does Creon decree that Polyneices must not be buried?
2. Why does Antigone insist on disobeying this decree?
3. How does Sophocles raise this specific conflict to a universal one?
4. What is the conflict between Haemon and Creon?
5. Why do we tend to sympathize with Creon?
6. What part does Tiresias play?
7. Creon relents of his decree and of his sentencing of Antigone. Why is it too late?
8. Who is the real tragic figure of the play, Antigone or Creon?
9. What are the multiple causes of Creon's tragedy?
10. Near the beginning of the play the guard bringing news of the burial to Creon says, "'Tis sad, truly, that he who judges should misjudge." In what respects does this apply to Creon?

STUDY GUIDE: GREEK TRAGEDIES

1. What specific problems do the major characters of the play confront?
2. Is each problem due to external forces, forces which are internal to the characters, or both? What precisely is the nature of these forces?
3. Do the events of the play lead to a resolution of the conflict? Is the resolution external in the events, internal in the minds and emotions of the characters, or both? What is the precise nature of the resolution?
4. If there is no resolution, a continuing unanswerable question must be presented. What is the precise nature of this question?
5. What is the theme of the play? State the theme as precisely as possible.
6. What role does each character play in the enactment of this theme?
7. In what way is the play similar to Oedipus Rex--in plot development, in character, and in theme?
8. How is the play different from Oedipus Rex--in plot development, in character, and in theme?

LESSON #3

OBJECTIVES: To identify the characteristics of Elizabethan tragedy.
To compare Elizabethan and Greek tragedies.
To formulate a tentative definition of tragedy.

MATERIALS: Doctor Faustus, book and record
Macbeth
Othello
Titus Andronicus
Hamlet
Julius Caesar
Romeo and Juliet
King Lear

PROCEDURES:

A. To begin the analysis of Elizabethan drama, review with the class their notes on the Elizabethan theater, paying particular attention to Marlowe and the history of the Faust story. Distribute copies of Dr. Faustus along with the study guide.

B. To aid reading comprehension, have the students read the play in class along with the recording, The Tragic History of the Life and Death of Dr. Faustus. Advise the class before they begin that the record omits some of the scenes, telling them which scenes to pass over as they follow along. Following the class reading, assign the students to re-read the play at home, using the study questions as a guide.

C. To insure knowledge of important details and simple inferences, conduct a whole class discussion based on the first 16 study guide questions.

D. To begin interpretation of the play, divide the class into groups and assign each group two or more of the essay questions. After the groups have discussed the questions, ask them to prepare a report of their ideas for the class. As each group reports, involve the whole class in discussion of the particular questions answered by the group.

E. To compare the tragedy of Faustus to the Greek plays read in the previous lesson, ask the class questions which will lead them to select similarities and differences.

1. How does Faustus' situation at the beginning of the play compare to the situation of Oedipus? Other Greek heroes?
2. What is the general movement of the action in Dr. Faustus? How does this compare to the general movement of Greek tragedies?
3. In Oedipus, what is re-established by the fulfillment of the hero's fate? Is there a similar re-establishment in Faustus?
4. How do Oedipus and Faustus differ in their attitudes toward their destinies at the end of the play? Does this affect the audience's interpretation of the two characters?
5. Compare the problem of man's free will and fate in Faustus and the Greek plays.
    a. To what point is man in control of his destiny?
    b. Can the gods defeat man?
6. Compare the characteristics of Faustus and Oedipus. Are they in any way similar?
7. Is the fluctuation of Dr. Faustus's will parallel to the action of Oedipus? Does Oedipus at any time doubt himself or his intentions? What effect does this characteristic have in each of the plays?
8. What portions of the Elizabethan play assume the function of the chorus in Greek tragedy?

9. What elements common to all the plays read thus far would indicate the essential nature of tragedy?

F. To provide for individual analysis of an Elizabethan tragedy, list the titles of supplementary plays on the board. After the students have selected the plays they wish to read, distribute the corresponding study guides. After the students have read the plays, assign the composition of a short essay in which they discuss the tragic elements of the play they have chosen and make pertinent comparisons with previous readings. Allow time for individual conferences during this part of the unit to discuss problems which arise in the reading giving students an opportunity to test the ideas they have formed.

Essay and Discussion questions

1. Who are the principal characters? What is the function of each character, that is, what does he contribute to the drama?

2. What are the outstanding traits of the principal characters?

3. What is the principal conflict in the drama? What is the course of the development of the conflict? List the six episodes in which Marlowe tells the tragedy of Faustus.

4. What is the story of Lucifer? Why is it related? In what respects does Faustus resemble Lucifer?

5. How is Wagner's part in the drama a comic commentary on Faustus? Make the parallel.

6. What is the irony of Mephistophilis' remarks about God, hell, heaven, etc., to Dr. Faustus in Scenes III and V?

7. Make an analysis between what Faustus gets from his bargain with Mephistophilis and what he gives.

8. What is the allusion of p. 28 when Faustus says "Consummatum est."

9. What powers had Faustus been granted by Mephistophilis? How does he employ them? What sort of impression do these scenes leave with us?

10. Prove that Faustus' corruption is not simply the outcome of his act with evil, that the seeds of decay were in his character.

11. Find all mention of spirit or spirits in the play. Are they good and/or evil spirits?

12. Could Faustus have been saved by repentance? Find the lines which support your answer? Why was he unable to repent?

13. What analogy can be drawn between Faustus and contemporary scientific investigation? Which of the two can be justified? How? In this consider knowledge apart from moral considerations, then as part of moral considerations.

14. Is Faustus glorified, that is, made to be a superman? Explain.

15. In what ways does the play indicate the medieval and Elizabethan view of free will and fate?

STUDY GUIDE: *DR. FAUSTUS*

1. Where was Faustus born? Is he low-born or of high birth? How do you know? What is the connection between Faustus and Icarus? Does this give a clue to Faustus' tragic flaw? What do you expect it to be?

2. In Scene I, where is Faustus? What is he doing? What do the good angel and the evil angel represent? What are Faustus' ambitions? What do they reveal about him? About the civilization of his time?

3. In speculating on the power he seeks, Faustus imagines the spirits doing what for Germany? for Wittenberg? the public schools? What do you think would be the purpose of such acts? Would they be at all practical?

4. The First Scholar refers to Faustus as a man "that was wont to make our schools ring with *sic probo*." What does this indicate about his character?

5. Does Faustus oppose or give in to temptation? What shape does Faustus order the devil to take? Why? How does the incident reveal a quality in Faustus which later determines his fate?

6. Why does Mephistophilis appear before Faustus the first time? What is the tone of Faustus' conversation with Mephistopilis? How does the spirit react initially to Faustus' desire to sell his soul to the devil? What is Mephistophilis' definition or description of hell? Faustus' reaction?

7. What do Wagner and the clown discuss?

8. What is the purpose of the good and of the evil angels in Scene V? As Faustus writes his pact with Lucifer his blood ceases to flow from the wound. How does he interpret this? Do you agree with his interpretation? What remedy does Mephistophilis offer? Is it successful? What two forces are conflicting for Faustus' soul?

9. What means does Mephistophilis use to distract Faustus? Does he succeed?

10. In the agreement, what benefits will Faustus receive? What must he do in return?

11. Why will Mephistophilis not tell Faustus who made the world?

12. Whose spirit does Faustus conjure up for Emperor Carolus?

13. After he buys the horse from Faustus, what warning is the horse-dealer given? What happens to the horse when the man disobeys? How does the man "pay" for his disobedience at that moment? Later? What moral would you form from this incident?

14. What does the Old Man tell Faustus? What is the meaning of Faustus' request to see Helen of Troy? What does this show about the depth of Faustus' sin?

15. Did the scholars approve Faustus' bargain? What is the unpardonable sin Faustus commits?

16. What is the moral drawn by the chorus at the end?

STUDY GUIDE: ROMEO AND JULIET

1. What is the situation which prevents Romeo and Juliet from being married?
2. How does Romeo discover that Juliet loves him?
3. What do the two ill-fated lovers plan to do?
4. Who performs the marriage?
5. Why does Romeo not wish to fight Tybalt?
6. Why does Romeo finally duel with Tybalt?
7. What does the Friar suggest that Juliet do to escape marrying Paris?
8. What goes awry with Juliet's plans? What does Juliet do as a result?

9. How do the following people regard Romeo and Juliet's love: Mercutio, the Capulets, Friar Lawrence, the nurse?
10. What modern musical play uses the Romeo and Juliet theme?

STUDY GUIDE: KING LEAR

1. Why does Lear disinherit Cordelia, but not the other two girls?
2. Why is the Earl of Kent banished?
3. How do Goneril and Regan treat their father after they have inherited his kingdom?
4. How does the subplot revolving about Gloucester, Edmund, and Edgar parallel the action of the main plot throughout the play?
5. Why does King Lear become mad?
6. It has been said that King Lear is about the relation of mankind to the universe. At this level of interpretation what do Lear, the Fool, Edgar, Goneril and Regan symbolize?
7. G. Wilson Knight has said that the "Lear universe" is "purgatorial." In what sense is the world a purgatory for Lear and Gloucester?
8. A. C. Bradley says that the bad characters are swiftly demoralized and brutalized by their success. How does this apply to Goneril, Regan and Edmund?
9. What new experience does Lear's reunion with his daughter bring him?
10. Why must he suffer the final tragedy?
11. In what ways are Edmund, Lear, and Cordelia the chief symbols of the play?
12. How best can we summarize the essential nature of Lear's tragic experience?

STUDY GUIDE: JULIUS CAESAR

1. What is the setting of the play? (time, place, length of time covered)
2. What warnings of being murdered does Caesar receive?
3. Why do the conspirators fear Caesar?
4. What arguments does Cassius present to sway Brutus?
5. Why do the traitors want Brutus on their side?
6. Why do the conspirators discuss the funeral oration?
7. Discuss how Antony uses "mob psychology."
8. Compare and contrast Julius Caesar to Oedipus Rex and Faustus. Include development of tragic figure, presence of tragic flaw, presence of fate, downfall of the tragic figure, and unity of the play.
9. Brutus and not Caesar is the tragic figure in this play. Support or refute this statement by giving specific examples.
10. What are the symbolical elements of the play? Do they add to or detract from the major theme?
11. The ghost of Caesar returns and demands vengeance. What other plays have either a ghost or a parallel spirit? Is this significant? Why or why not?
12. Prophecy is a part of this play, and it is also a part of Oedipus Rex. Does it appear in other plays? In what form? Does it appear to be a necessary element of tragedy? Why or why not?

STUDY GUIDE: HAMLET

1. Why was Hamlet called home from the university?
2. What followed that increased his sorrow?
3. What incident establishes the conflict and begins the action of the drama?
4. The "revenge" play was a common type in Shakespear's day. What duty of vengeance was placed on Hamlet? on Laertes?
5. What did Polonius believe was the cause of the Prince's supposed madness?
6. Why were Rosencrantz and Guildenstern employed?
7. What was Hamlet's motive in having the strolling players perform a murder play?
8. Who took over rule at the end of the play?
9. Hamlet's downfall has been attributed to indecision or inaction. Name situations where he might have acted and didn't.
10. Some good advice came from the old fool Polonius. Name the lines.
11. How does Hamlet change after he hears of his mother's and his uncle's crime?
12. It has been said that the line which says there is "something rotten in the state of Denmark" is significant in terms of the action of the play. Some critics hold that Hamlet is the focal point of the disease. Explain how this is true of Hamlet. How do his values become perverted? How does his perversion affect Hamlet's view of Polonius, Ophelia, his mother?
13. How can you explain Hamlet's hesitation in slaying his uncle?
14. Ultimately what is the cause of Hamlet's tragedy?
15. Can Hamlet be viewed as an essentially noble character?

STUDY GUIDE: TITUS ANDRONICUS

1. Why did Tamora wish to seek revenge on Titus?
2. Of what did her revenge consist?
3. What part did Aaron play in this revenge?
4. What did Titus do to avenge himself on Tamora?
5. Why does he feign madness?
6. The final scene of the play seems to resemble a slaughter house. Do you feel that this makes effective tragedy?
7. Does Titus ever become a tragic figure?
8. What is the difference between Oedipus and Titus as tragic figures? Between Faustus and Titus?

STUDY GUIDE: OTHELLO

1. In acts I and II what qualities of character does Othello display?
2. What evidence is there in the first two acts that he will be prone to jealousy and vulnerable to Iago's insinuations?
3. What basic qualities does Iago possess? Is he the cause of or contributor to Othello's downfall?
4. How does he "use" Roderigo?
5. What are three of Iago's self-proclaimed motives for plotting Othello's doom? Which of these seems the most convincing?
6. By what means does Iago feed Othello's jealousy?
7. What significance has the handkerchief?
8. Why does Othello find it necessary to kill Desdemona? Why does he think of himself as an honorable murderer?
9. What does Othello mean when he says that he is one "that loved not wisely, but too well"?
10. What are the basic causes of Othello's downfall?

STUDY GUIDE: MACBETH

1. With what information did the witches greet Macbeth?
2. What followed to confirm what the witches had predicted?
3. Who was Macbeth's fellow plotter?
4. What natural emotion got completely out of control and destroyed Macbeth and Lady Macbeth?
5. What did Lady Macbeth do to "put the finishing touches" on one of Macbeth's crimes?
6. What happened at the banquet?
7. Why was it necessary to kill Banquo?
8. When Macbeth met the witches in Act IV, what did they tell him?
9. How were the witches' prophesies borne out?
10. Aristotle said that irony is a necessary element of tragedy. What is ironic in *Macbeth*?
11. The disintegration of the hero's world is expressed by the symbols of fear, blood, and sleeplessness. Find the lines which create these images and interpret them in terms of the tragic action.

LESSON #4:

OBJECTIVES: To write a paper defining tragedy, using examples from the plays as supporting evidence.

MATERIALS: Model essay

PROCEDURES:

A. Before assigning the composition, a number of procedures should be followed in order to prepare the students for the assignment. A general synthesizing discussion of tragedy, based on the works read in previous lessons is the first step in such a preparation.

B. Divide the class into small groups and distribute copies of the following general discussion questions to the groups. Assign each group the discussion of one of the questions, since an adequate discussion of each question would require too much time. When the groups have finished their discussions, ask each group to report its ideas to the class. Along with each report there should be an open discussion of the material presented and of the question which served as a basis for the report. Require each group to make specific references to plays as supporting evidence, and to provide quotations for the class in their reports.

General Discussion Questions -- Tragedy

1. What are the qualities common to the tragic hero? How is he a type which can be identified in literature?
2. What is the role of fate in tragedy? How is it related to the free will of the hero? In what forms can it appear?
3. What common elements are found in tragic plot structure? What is the movement of the plot from beginning to end?
4. How does tragedy make use of irony? How does irony contribute to the tragic experience?
5. What emotions are experienced by the audience in tragedy? How are the emotions aroused by the writer?
6. What is the tragic writer's view of the universe and man's place in it? Does it change from play to play, or is there a basic philosophy consistent with tragedy? Explain.

C. Once the entire class has had an opportunity to discuss the previous questions in some detail, explain that each student will be required to write a paper defining tragedy. There are several approaches to the topic, and time should be spent discussing various methods of organization and topic formulation.

D. Some students may wish to write an over-all view of tragedy, enumerating each of the major elements of the genre and then giving examples and other evidence to support their thesis. Others may wish to choose the one element they consider central to tragedy and focus on it, showing all other elements in relation to this one. (Lesson #4 in the Epic Hero unit explains in detail an approach to teaching organization through the development of a whole class model.)

To provide a model for analysis of structure and theme, distribute a student composition, such as "The Nature of Tragedy," by Karen Heckert. In addition to commenting on organization, the students should discuss the validity and [illegible] clarity of the content.

Sample outline of "The Nature of Tragedy," as part of the analysis of the model essay.

I. Introduction - problem of definition.

II. Aristotle's theory - summary and examples.

III. Specific tragic flaws and downfall.

   A. Oedipus
   B. Creon
   C. Faustus
   D. Hamlet
   E. Macbeth

IV. Tragic emotions - pity and fear.

V. Tragic Irony.

VI. Ennobling of hero through suffering.

VII. Conclusion - summary of major points. Final statement on essence of tragedy.

E. Assign the composition on tragedy, allowing time in class for formulating topics and outlining. This enables the teacher to assist students who have difficulty getting started. Conferences should also be arranged with individual students to discuss their progress on the assignment.

THE NATURE OF TRAGEDY

by Karen Heckert

One of the hardest words to define in the English language is "tragedy." What is tragedy? We will here attempt to explore the dramatic aspect of tragedy and formulate a definition for it.

According to Aristotle, the first great drama critic, tragedy is essentially the drama of a noble person overthrown by a flaw in his character. Not mere misfortune or chance determines this downfall, but the intervention of a supernatural power, such as the Greek gods, Fortinbras' ghost, or Macbeth's Weird Sisters. These powers put the tragic figure's character to the test, and that tragic flaw betrays him. This can be clearly seen in all five of the tragic figures I will use as examples, Oedipus, Creon, Dr. Faustus, Hamlet, and Macbeth.

Oedipus is overconfident and arrogant. He believes he stands so high that not even the gods can shake him. His character is such that he cannot afford to doubt, even a little. When the test comes, his fear of uncertainty drives him to discover the truth that destroys him.

Creon is proud, too proud to admit a misjudgment. By refusing to admit his error, he condemns his pretentions to death along with his noble niece.

Dr. Faustus craves infinite power and knowledge. To repent his bargain with Mephistopheles would be to admit his fallibility and relative unimportance beneath God's will.

Hamlet is burdened avenging the wrongs of a whole country, symbolized by his decadent uncle. He becomes disillusioned and disheartened by his relatives' conduct and loses faith in himself, and his sense of justice.

Macbeth yields to ambitions stirred by a wife possessed by evil. He allows himself to be pushed into crime, yet cannot fight his conscience when it returns to haunt him. He is unable to stand firm, like a sapling that bends with the wind, yet he is torn out by the roots by the very powers to which he yielded.

One of the most essential elements of tragedy is the evocation of pity and sorrow in the audience called empathy. To understand the tragic figure we must be able to identify ourselves with him, to feel his fears and sufferings. Yet, we cannot feel too much. To lose that sense of objectivity that allows us to relate the play's characters and events to our own values would result in mere melodrama. We must realize that the misfortunes that afflict the tragic figure are of his own making and not those of heedless chance.

This brings us to another element of tragedy, irony. The main character acts in such a way that he defeats himself. Oedipus discovers his guilt in trying to disprove it. Creon loses his pride through trying to retain it. Dr. Faustus' bargain to gain power gives him none, but delivers him into the power of Lucifer. Macbeth's crown only gains him strife and death.

All these men are destroyed by a fault in their characters, yet the destruction would be futile if it did not in some way correct the flaw. Therefore, to give a tragedy a satisfactory ending we must again raise this noble figure brought low, caulk the cracks in his character, and demonstrate that his suffering has not been in vain. False pride must be replaced by humility, doubt and indecision by courage. Good defeats evil, and the tragic figure is no longer truly tragic, for he has not suffered and died in vain.

We conclude that tragedy is the drama of a noble man inadvertently destroying himself through a flaw in character. The tragic figure is purified by suffering, his flaw is burned away with pain, and he is left more noble than before. During this catharsis the audience experiences empathy with the protagonist but does not become completely involved.

We see on the stage a reflection of life. The good suffer, as they do in reality, yet the suffering is for a purpose. The essence of tragedy is the nobility of man and his final triumph over pain and circumstance.

LESSON #5

OBJECTIVES: To analyse and compare some theories of tragedy.
To examine various tragedies in the light of critical essays in order to revise the definitions of tragedy established by the students.

MATERIALS:
Selection from The Poetics - Aristotle
"Of Tragedy" - Hume
"The Tragic" - Emerson
Selection from Shakespeare's Problem Plays - Tillyard
Selection from Principles of Literary Criticism - Richards
Selection from The Tragic Fallacy - Krutch

PROCEDURES:

A. Distribute copies of the selection from The Poetics with the study guides. When the students have read the selection, conduct a class discussion using questions such as those on the study guide.

B. The essays by Emerson and Hume are difficult so it would be helpful to read the essays aloud while the class reads along. Questions as to Emerson's and Hume's meaning should be asked while the reading is in progress. Use the general questions in the study guide for whole class discussion when the reading is completed.

C. Have the students read both Richards' essay and Krutch's essay in small groups. Have them answer the study guide questions and prepare to present a summary comparing all the essays they have read. They should select those points in the essays they agree with and attack logically those that seem inadequate or incorrect. Each presentation should focus on one particular selection while taking the others into account. Whether they agree or disagree with the writer is less important than the discussion which should arise during and after each presentation.

In addition the group reports and the ensuing class discussion should re-examine and revise the definitions of tragedy constructed in the previous lesson. The teacher can direct this re-examination and revision by asking questions such as the following:

1. What do the critics say about tragedy that your definitions neglected?
2. Are these elements important to tragedy?
3. Should your concept of tragedy be revised in light of these comments?
4. Do your definitions disagree with what the critics say? How?
5. Are your ideas about tragedy reinforced by what the critics say? How?

From The Poetics -- Aristotle

Translated by L. J. Potts

VOCABULARY:

dithyramb
lyre
spontaneous
constituent
purgation
amplitude
Mise en scène
choleric
phlegmatic
obstinacy
innovation

1. What does Aristotle say the difference between tragedy and comedy is? Explain.

2. According to Aristotle what is inherent in man? How does Aristotle support his assertions?

3. In paragraph five what definition of tragedy does Aristotle give?

4. What are the six elements of tragedy according to Aristotle? How do they work together? Explain the importance of each.

5. What is meant by "imitation of a whole"? "Amplitude"? "Unity"?

6. Under the sub-title "Probability" in The Poetics what does Aristotle say about the audience's knowledge of the story being acted upon the stage? Does his statement agree with our previous findings?

7. What distinctions are made between simple and complex fables?

8. How does Aristotle define irony and disclosure? How are they related?

9. What things does tragedy imitate according to Aristotle? Explain their importance.

10. What is the cause of the misfortune of the tragic hero according to Aristotle?

11. How do we experience fear and pity in tragedy according to Aristotle?

12. How should the chorus be used?

"Of Tragedy" by David Hume

VOCABULARY:

languid
indolence
tincture
augment
insipid
tranquillity
feigned
atrocious
lethargic
subordinate
irreparable
elocution
Cicero

1. According to Hume, for what reason does the poet write tragedy?

2. What do the members of the audience expect tragedy to do for them?

3. How does Fontenelle account for the enjoyment that people derive from tragedy? Does Hume agree? Explain and give proof.

4. When Hume discusses Verres' butchery of the Sicilian captains he states that he "believes none will affirm, that the being present at a melancholy scene of that nature would afford any entertainment. Neither is the sorrow here softened by fiction. For the audience were convinced of the reality of every circumstance." Do you agree with the argument he sets forth? Why or why not?

5. What is it according to Hume that makes one enjoy a scene like this upon the stage?

6. Do you agree with Hume's statement that sentiments of beauty are the predominant emotion? Explain.

7. In paragraph 10 does Hume make any statements that show an agreement with Aristotle? Explain.

8. What does Hume mean when he says, "Difficulties increase passions of every kind, and by rousing our attention, and exciting our active powers, they produce an emotion which nourishes the prevailing affection"?

9. What according to Hume is necessary if one wishes to produce good tragedy? What are some of the excesses that destroy the tragic effect?

"The Tragic" by Ralph Waldo Emerson

VOCABULARY:

analogous
profligacy
encroaches
felicity
prevalent
predestination
thwart
querulous
obtruding
ebullition
perversity
reprieve
alien
simultaneous
diminution
circumscribe
malignity
longevity
elasticity
Catelinarian
alleviating
calamity
sombre
vivacity
arbitrary
contravening
mithridatic
dishevelled
primeval

1. Does Emerson believe pain is necessary? Why?
2. What does Emerson say is the meaning that lies at the base of Greek tragedy and makes it horrible?
3. In paragraph two what does Emerson say is the "faith" that the ancient Greeks held? What is his attitude toward this "faith"? Do you agree with him? Explain.
4. What according to Emerson is "the proper tragic element"?
5. What does Emerson mean when he says, "...tragedy seems to consist in temperament, not in events"?
6. What does he mean when he says, "Tragedy is in the eye of the observer, and not in the heart of the sufferer"?
7. What in paragraph six are some of the things that are not tragedy according to Emerson? Why aren't they?
8. What does Emerson mean when he says, "We must walk as guests in Nature; not impassioned, but cool and disengaged"?
9. What does he mean by, "Time the consoler, Time the rich carrier of all changes..."?
10. What does he mean by, "The intellect is a consoler, which delights in detaching or putting an interval between a man and his fortune, and so converts the sufferer into a spectator and his pain into poetry"?

From *Shakespeare's Problem Plays*

by E. M. W. Tillyard

1. What are the three types of feelings or situations which Tillyard says produce the tragic?

2. Which one does he say is the most important? Do you agree? Why?

3. Which of the three types apply to *Oedipus Rex*? *Doctor Faustus*? *Emperor Jones*?

4. Which of these three explanations would Aristotle agree with? Hume? Emerson?

From *Principles of Literary Criticism*

by I. A. Richards

VOCABULARY:
catharsis
unintimidated
subterfuge
sublimation
agnostic
Manichean

1. What two things are brought to a reconciliation in tragedy according to Richards? Do you agree? Explain and give examples.

2. What does he mean when he says that, "...in the full tragic experience there is no suppression"?

3. According to Richards what is the essence of tragedy?

4. What is meant by, "Tragedy is only possible to a mind which is for the moment agnostic or Manichean"?

5. What gives tragedy its specific character according to Richards? Can they be altered? Why?

6. Would *Oedipus Rex* qualify as tragedy, not pseudo-tragedy, according to Richards' definition? *Doctor Faustus*? *Emperor Jones*? Why?

From The Tragic Fallacy

by Joseph Wood Krutch

VOCABULARY:

esthetician genre
calamitous

1. Why does Krutch take exception with the word "imitation" as found in Aristotle's statment about tragedy? How would Krutch change the definition?
2. In paragraph two what does Krutch say most critics would agree art is fundamentally concerned with?
3. What does Krutch mean when he says tragedy, "is certainly a representation of actions considered noble"? How does this differ from Aristotle's definition?
4. What according to Krutch is the essential thing that distinguishes between real tragedy and pseudo-tragedy?
5. In paragraph five what else is essential to tragedy?
6. How should one feel according to Krutch after viewing a tragedy? Does he agree with Emerson? Explain and give examples.
7. Do you agree with Krutch's statment that, "all works of art which deserve their name have a happy end"? Explain.
8. What does he mean when he says that, "...the distinctions between the genre are simply the distinctions between means by which this reconciliation is effected"?
9. What according to Krutch is the function of all art? How does tragedy fulfill this function?
10. What according to Krutch is more important than believing that "the good are happy and that things turn out as they should..."?
11. According to Krutch what must a tragic writer believe in? Why?
12. What does Krutch say is the purpose of tragedy? What does it do for us?

LESSON #6:

OBJECTIVES: To apply the theory of tragedy to a modern drama.
To write an argumentative paper on the tragic qualities of a modern drama.

MATERIAL: Emperor Jones
Selected Bibliography

PROCEDURES:

A. The purpose of this lesson is to present the students with a problem which will force them to make use of what they have already learned about tragedy. The problem is first to decide to what extent particular modern plays adhere to and deviate from traditional tragic patterns and then to decide what effect such adherence or deviation has on the play. For instance while the plot structure of O'Neill's The Emperor Jones is very like the structure of Greek and Elizabethan tragedies, the nature of the Emperor as a ruler and as a man differs markedly from that of the heroes of most Greek and Elizabethan tragedies. This combination of character and plot produces an effect which is far removed from the effect of Greek or Elizabethan tragedy. In the process of dealing with this problem the student reinforces his previous learning as he uses it in making rather complex inferences.

B. Distribute copies of Emperor Jones and the study guide questions. Following the reading of the play, either orally in class or as a homework assignment, conduct a class discussion involving characterization, plot, dramatic techniques and interpretation of specific passages. The study guide questions will be useful as a basis for this discussion. Avoid any question of the play's categorization as a tragedy as this will be treated by the students in individual compositions. A review of the description of modern theater as presented in the first lesson may be useful at this point.

C. To evaluate student comprehension of the tragic drama, assign the writing of an analysis of Emperor Jones. The students may take various positions: the play is a tragedy or it is not, or it is tragic in some respects but not in others. The composition will give evidence to support one of the positions drawing on not only the drama in question, but also the other tragedies read in the unit.

D. To evaluate individual ability to read, analyze and interpret a modern tragedy and place it in its relationship with the other dramas read in the unit, ask the students to select an additional play from the selected bibliography. Following the reading of the play, ask each student to write a critique on the play as a tragedy--giving his definition and description, with examples, of a tragedy and then going on to state why or why not the particular play may be considered tragic.

The best papers from this assignment may be dittoed up and made into a booklet. This should, in addition to recognizing those who have done well, stimulate others to read other dramas on their own.

STUDY GUIDE: EMPEROR JONES

1. How might you describe Jones' personality? His ambitions?

2. How does Jones view his subjects, How do they view him?

3. What is the relationship of Jones to his society on the island? To his society in the United States?

4. How does O'Neill reveal significant events in Jones' past?

5. Consider each of the events. What does each of the events reveal about Jones' personality? What does each event reveal about Jones' relationship to his society? How has each event contributed to Jones' ambitions, his attitudes towards the islanders, and his attitudes toward others in general?

6. In what ways is Smithers like Jones? What advantages does he have that Jones does not have?

7. Does Jones change during the course of the play? If so, how?

8. Why does Jones fail in his attempted escape?

9. In what ways is his failure ironic?

10. Will things be better without Jones? Why or why not?

11. To what extent is society responsible?

SELECTED BIBLIOGRAPHY

Anouilh, *Antigone*
Becket
The Lark

Chekov, *The Cherry Orchard*

Conrad, *Lord Jim*

Eliot, *Murder in the Cathedral*

Hardy, *Tess of the D'Ubervilles*

Ibsen, *The Doll's House*
An Enemy of the People
Ghosts
Hedda Gabler
The Master Builder

Lorca, *Blood Wedding*
The House of Bernarda Alba
Yerma

Miller, *Death of a Salesman*

O'Conner, Edwin, *The Last Hurrah*

O'Neill, *All God's Chillun Got Wings*
The Hairy Ape
Mourning Becomes Electra

Shaw, *Saint Joan*

Steinbeck, *The Grapes of Wrath*

Wharton, *Ethan Frome*

Williams, *The Glass Menagerie*